



YOSHIHIRO TATSUMI

ABANDON THE OLD IN TOKYO

stories

Boston Public Library





WITHDRAWN

No longer the property of the
Boston Public Library.
Sale of this material benefits the Library.



展覧会

ALSO BY YOSHIHIRO TATSUMI

The Push Man and Other Stories

All stories and art copyright © 1970, 2006 by Yoshihiro Tatsumi. Introduction copyright © 2006 by Koji Suzuki.
This edition copyright © 2006 by Drawn & Quarterly. All rights reserved. No part of this book (except small portions for review purposes) may be reproduced in any form without written permission from the publisher.

Edited, designed, and lettered by Adrian Tomine.

Translated by Yuji Oniki.

Production by David Bernstein, Bernie Mireault, Chris Oliveros, Rebecca Rosen, and Yoshihiro Tatsumi.

Special thanks to Mitsuhiro Asakawa, Sarah Brennan, Anne Ishii, John Kuramoto, Beatrice Marechal, and Koji Suzuki.

Drawn & Quarterly
Post Office Box 48056
Montreal, Quebec
Canada H2V 4S8
www.drawnandquarterly.com

Publisher: Chris Oliveros

Publicity: Peggy Burns and Jamie Quail

First hardcover edition: September 2006.

Printed in Singapore.

10 9 8 7 6 5 4 3 2 1

Library and Archives Canada Cataloguing in Publication
Tatsumi, Yoshihiro, 1935-

Abandon The Old In Tokyo / Yoshihiro Tatsumi;

editor: Adrian Tomine; translator: Yuji Oniki.

ISBN 1-894937-87-2

I. Tomine, Adrian, 1974- II. Oniki, Yuji III. Title.

PN6790.J33T38 2006

741.5'952

C2006-901430-2

Distributed in the USA and abroad by:

Farrar, Straus and Giroux

19 Union Square West

New York, NY 10003

Orders: 888.330.8477

Distributed in Canada by:

Raincoast Books

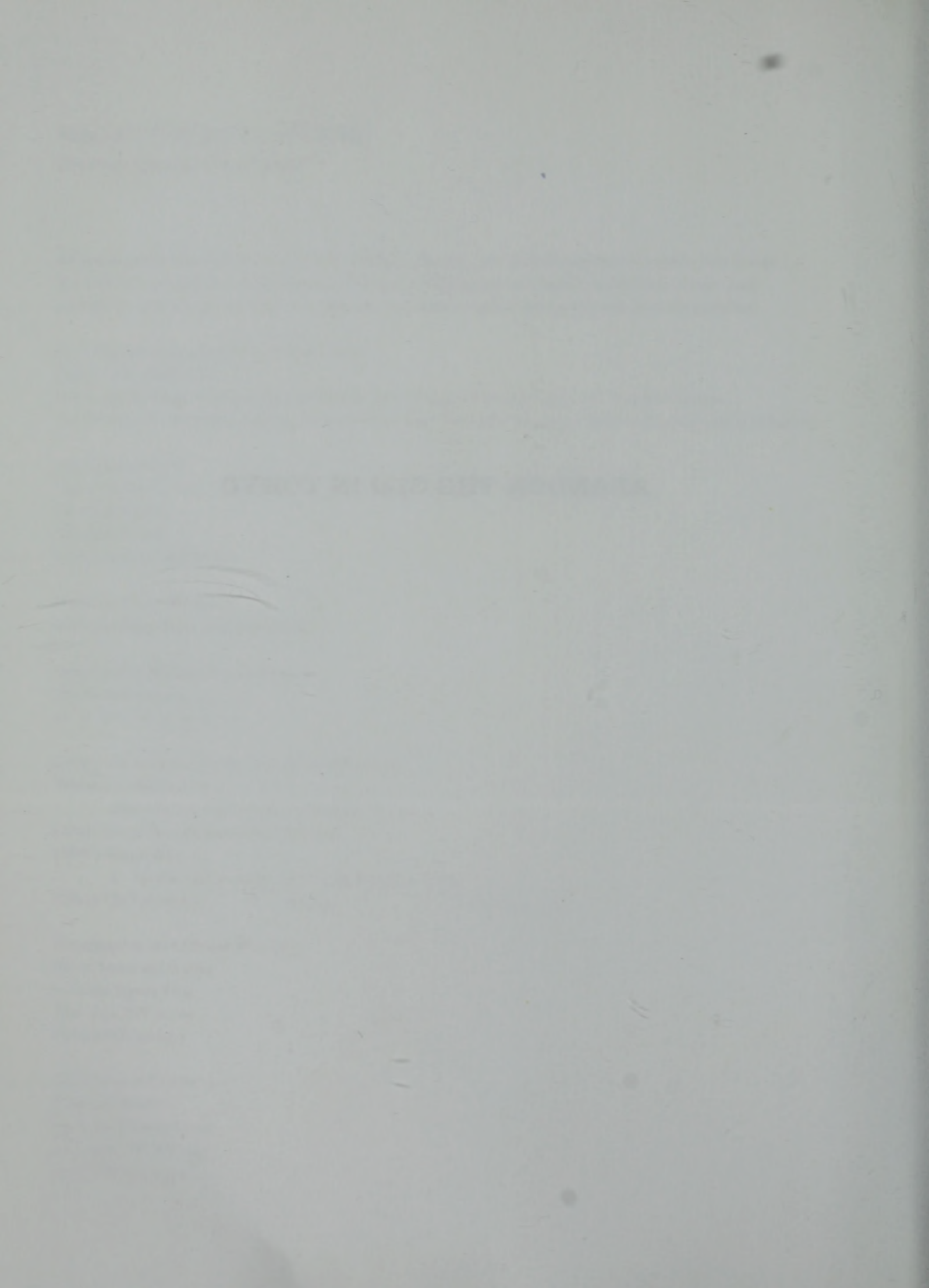
9050 Shaughnessy Street

Vancouver, BC V6P 6E5

Orders: 800.663.5714

INTRODUCTION by KOJI SUZUKI

ABANDON THE OLD IN TOKYO



INTRODUCTION by KOJI SUZUKI

Abandon the Old in Tokyo is a nostalgic book. This may have some readers confused. We often think of nostalgia as a charming and generally positive feeling. Ice cream and the beach are nostalgic things, as are home cooking or the smell of babies. Like these things, Yoshihiro Tatsumi's stories are nostalgic because they are real. They are nostalgic because while they recall the past, they represent an uncanny timelessness. We remember our summers at the beach, and getting sand in our hair; eating more ice cream than we ought to have. We remember Mom's cooking and we lose ourselves in the innocence of a fresh baby's powdery smell. But all of these things still exist, and will forever be. They are not simply memories, they are the evidence of our humanity. That the subjects of nostalgia may be ridden with mischief, crime and passion, as they are in these stories, does not make the subjects any less nostalgic.

I was surprised to learn of the recent English publication of Tatsumi's previous book, *The Push Man and Other Stories*, since Tatsumi's work was not something I was familiar with even in its original Japanese form. The sensibilities evoked by the art and the stories told in the dialogue are



specific to Japan in the 1970s. Disillusioned and disobedient civilians were stunned and simultaneously frustrated with the pace of postwar modernization. We wanted change but were scared of it, too. The literal push-man was a newborn agent of the new metropolis, as were the duplicitous madame and perverted film-projectionist. How was it that North American readers understood

the perversions of such an ugly subset of a foreign people, when those very people couldn't understand it themselves; especially when the author was a kind of recluse with no real celebrity?

Tatsumi's fans are growing in rank here and abroad now. This is because no one does the minor villains and petty villainies of everyday life like him. His characters

may be bad, or even evil, but they're never "Evil" with a capital "E." Tatsumi has a knack for presenting off-beat sexual impulses in such a way that they seem utterly—and depressingly—normal. They probably are, too. This sickly veneer on the Japanese modernism finally reminds us that these very human accidents of the ego are a ceaseless reality. We are struck with an uneasy but gratifying recall. Fortunately, it seems the Westerners have been reminded also.

KOJI SUZUKI is the bestselling author of the *Ring* trilogy (*Ring*, *Spiral*, *Loop*), as well as *Dark Water* and *Birthday* (all published in America by Vertical, Inc.). His stories have been the basis for several blockbuster films in both Japan and the United States. He lives in Tokyo.

ABANDON THE

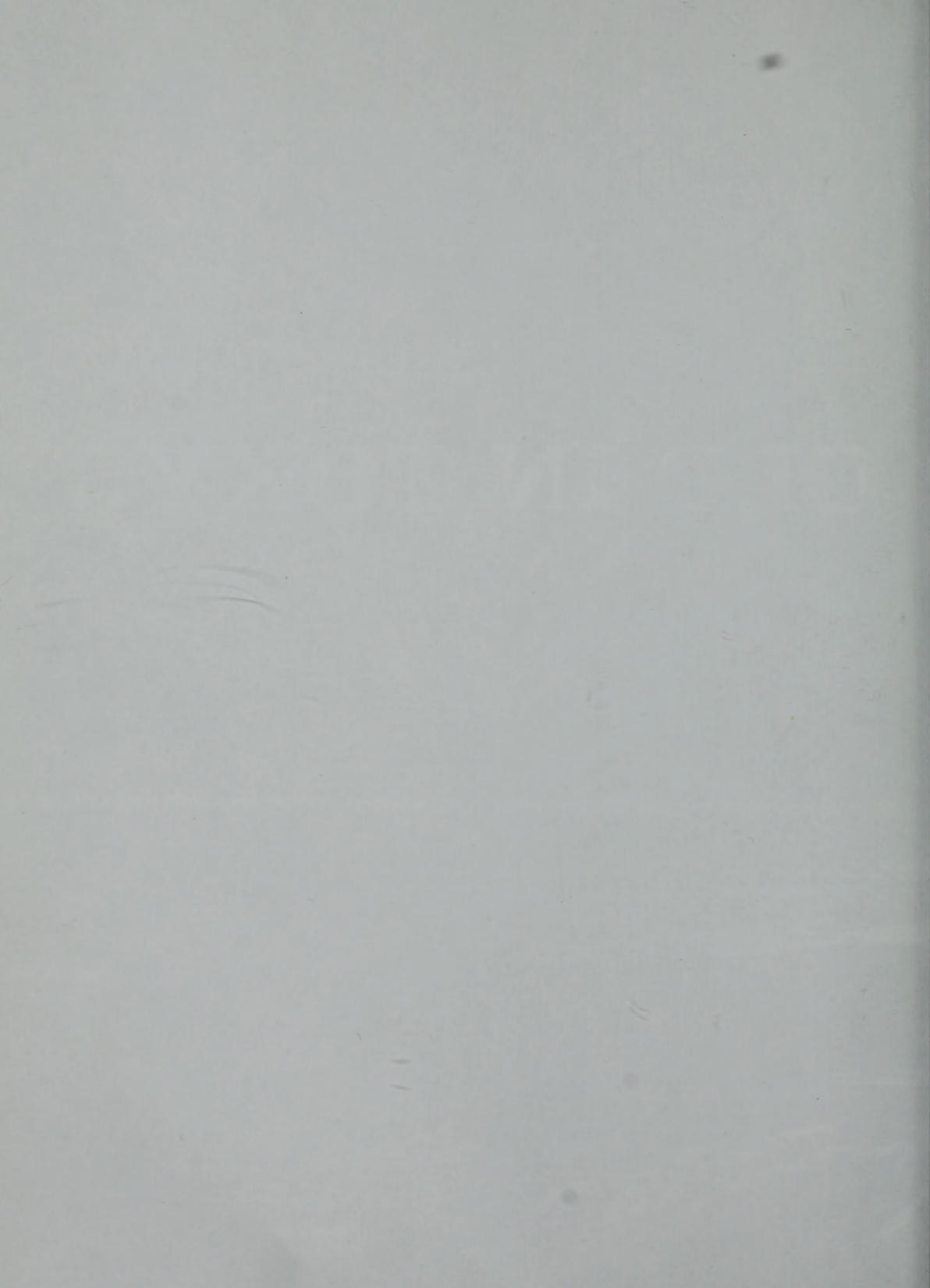


YOSHIHIRO TATSUMI

OLD IN TOKYO

DRAWN & QUARTERLY PUBLICATIONS





CONTENTS

Occupied	11
Abandon the Old in Tokyo	37
The Washer	69
Beloved Monkey	85
Unpaid	117
The Hole	135
Forked Road	157
Eel	183

CONTENTS

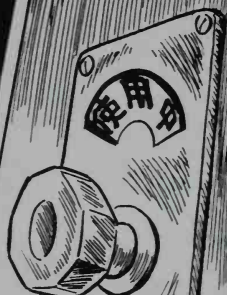
1. Introduction	1
2. Theoretical Framework	5
3. Methodology	10
4. Results	15
5. Discussion	20
6. Conclusion	25
7. References	30
8. Appendix	35
9. Glossary	40
10. Index	45

OCCUPIED



I HADN'T BEEN
FEELING WELL....
TOO MUCH WORK.

TOILET

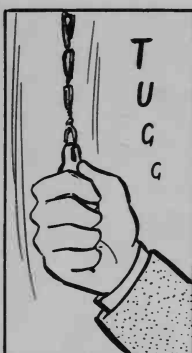


I WAS
DIZZY AND
NAUSEOUS.
MY STOMACH
WAS A MESS.

DOOR: OCCUPIED

THE LAST FEW DAYS HAD
BEEN REALLY BAD. I WAS
LOSING WEIGHT. EVERY
PART OF MY BODY SEEMED
TO BE MALFUNCTIONING.





DOOR: CHILDREN'S BOOKS EDITORIAL DEPARTMENT







RIGHT SIGNS: UDON, CURRY RICE





RIGHT SIGN: ENTRANCE

FAR RIGHT SIGN: EXIT



...AND
ENDED UP
SULLYING
THE WALL.





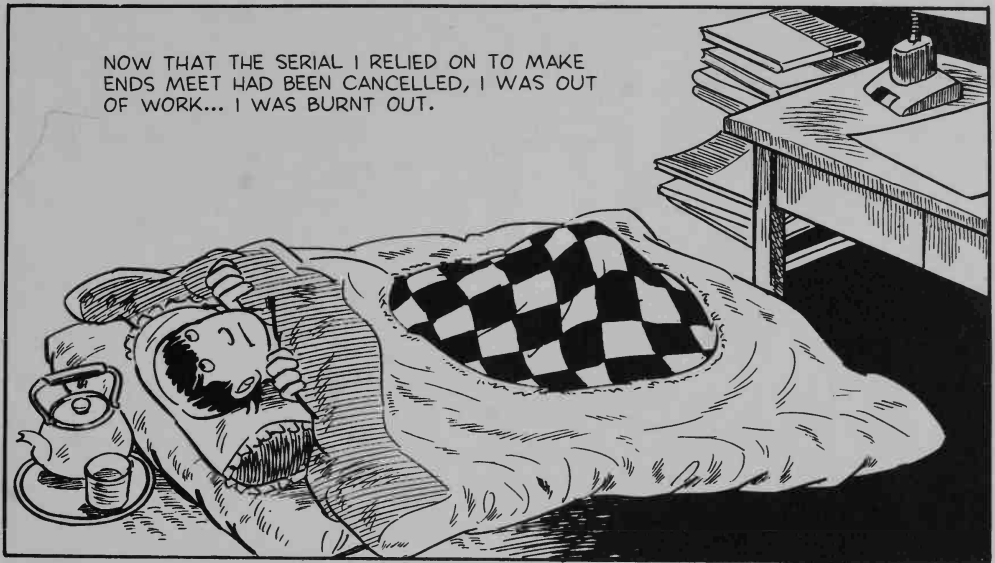
GRAFFITI: SPERM COLLEGE BOY I FUCKED A COLLEGE GIRL

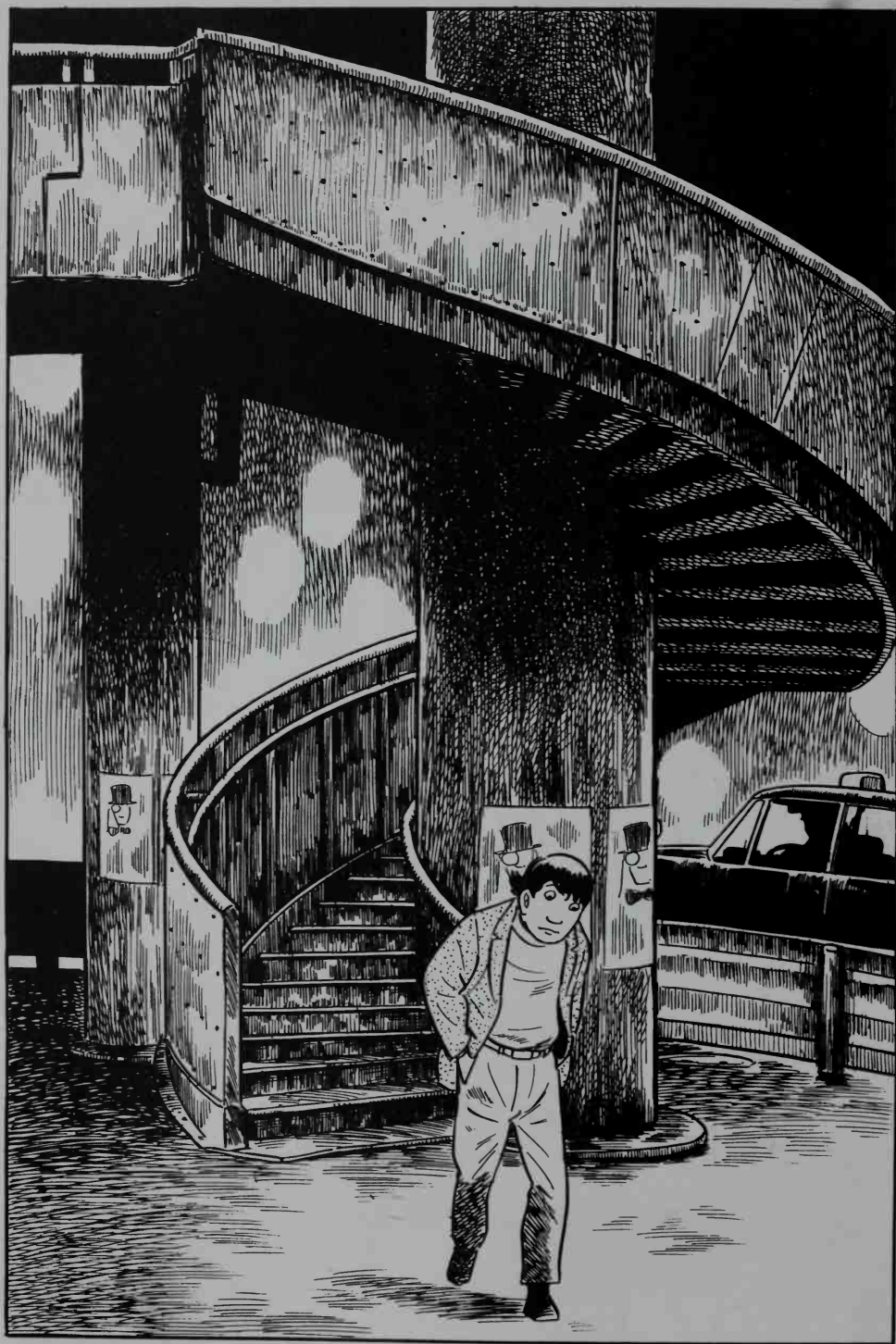


THE MOMENT I
SAW THE OFFEN-
SIVE GRAFFITI...

...I WAS OVERCOME
WITH NAUSEA.











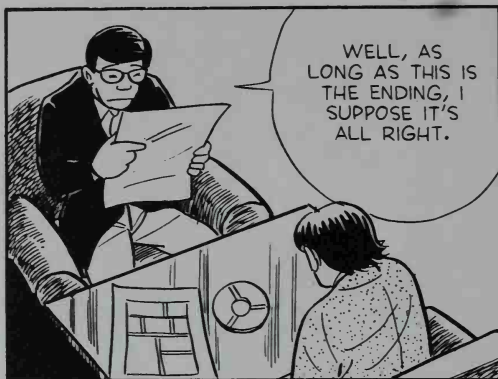


SUDDENLY, I FELT
THE URGE TO SEE
IT AGAIN.



ONLY TWO DAYS
HAD ELAPSED, BUT
THE GRAFFITI HAD
COMPLETELY
CHANGED.

IT WAS AN ENDLESS
CYCLE: THE JANITORS
CLEANED THE WALLS, AND
PEOPLE KEPT SCRAWLING
NEW GRAFFITI.



DOOR: CHILDREN'S BOOKS EDITORIAL DEPARTMENT





NEXT THING I
KNEW, I WAS
BACK INSIDE THE
RESTROOM.



IT WAS MORE OF
THE SAME: CRUDE
AND EXPLICIT, LIKE
ALL GRAFFITI...



I IMAGINED
WHAT IT WAS
LIKE TO
SCRAWL THIS
STUFF.



FOR SOME REASON,
PEOPLE WERE
COMPELLED
TO DO IT.

AS I STOOD THERE THINKING ABOUT THIS,
I FELT LIKE A PERVERT MYSELF. I COULDN'T
HELP BUT LAUGH OUT LOUD.

HA HA
HA

TOK
TOK

TUNK
TUNK

CROWDS OF PEOPLE OUTSIDE...
IT WAS QUIET IN THERE. I WAS
COMFORTABLE THERE.

MRRR
MRRR

T
U
G
G

F
S
S
S
H



I SAT AT MY DESK, BUT
I WAS COMPLETELY
UNINSPIRED.



I FELT
IMPATIENT.

BUT I WAS ALSO
AFRAID TO LEAVE
MY DESK.



WHAT AM I
GOING TO DO
NOW?



DID PEOPLE GO INTO THAT BATHROOM
JUST TO PUT GRAFFITI ON THE WALLS,
OR DID THEY DO IT WHILE THEY WERE
RELIEVING THEMSELVES?









I'LL BE
WAITING
FOR YOU.



AN
ADULT
MAGAZINE.
HUH...



IT WAS A GENRE I'D
NEVER THOUGHT OF.

BUT...
THE MOMENT I STARTED
THINKING ABOUT IT, A
FLOOD OF IMAGES
FLASHED THROUGH
MY MIND.

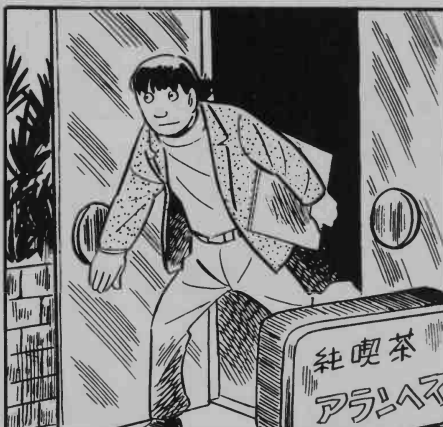


I THINK I
CAN DO IT!
THIS IS WHAT
I'VE BEEN
WAITING
FOR!

IT WAS
INVIGORATING...
AS IF I'D COME
OUT OF A
LONG COMA.

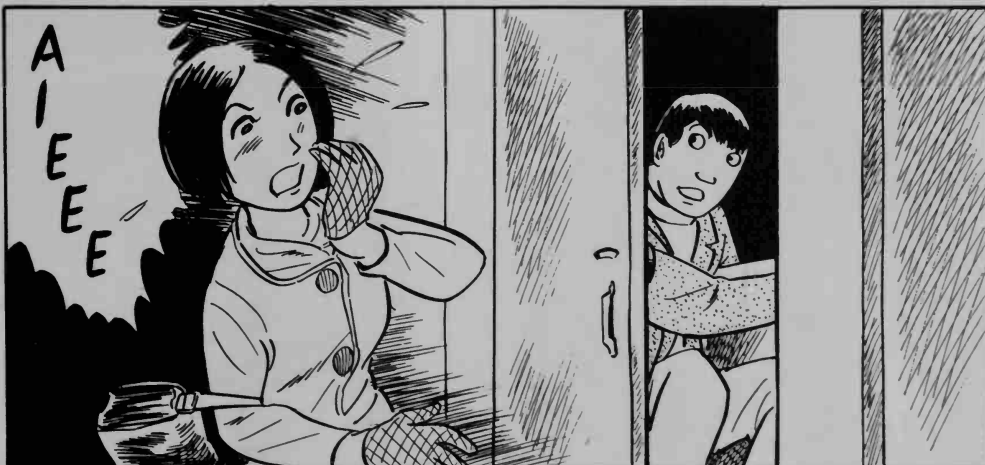


LET ME
CLEAR
YOUR
TABLE,
SIR.

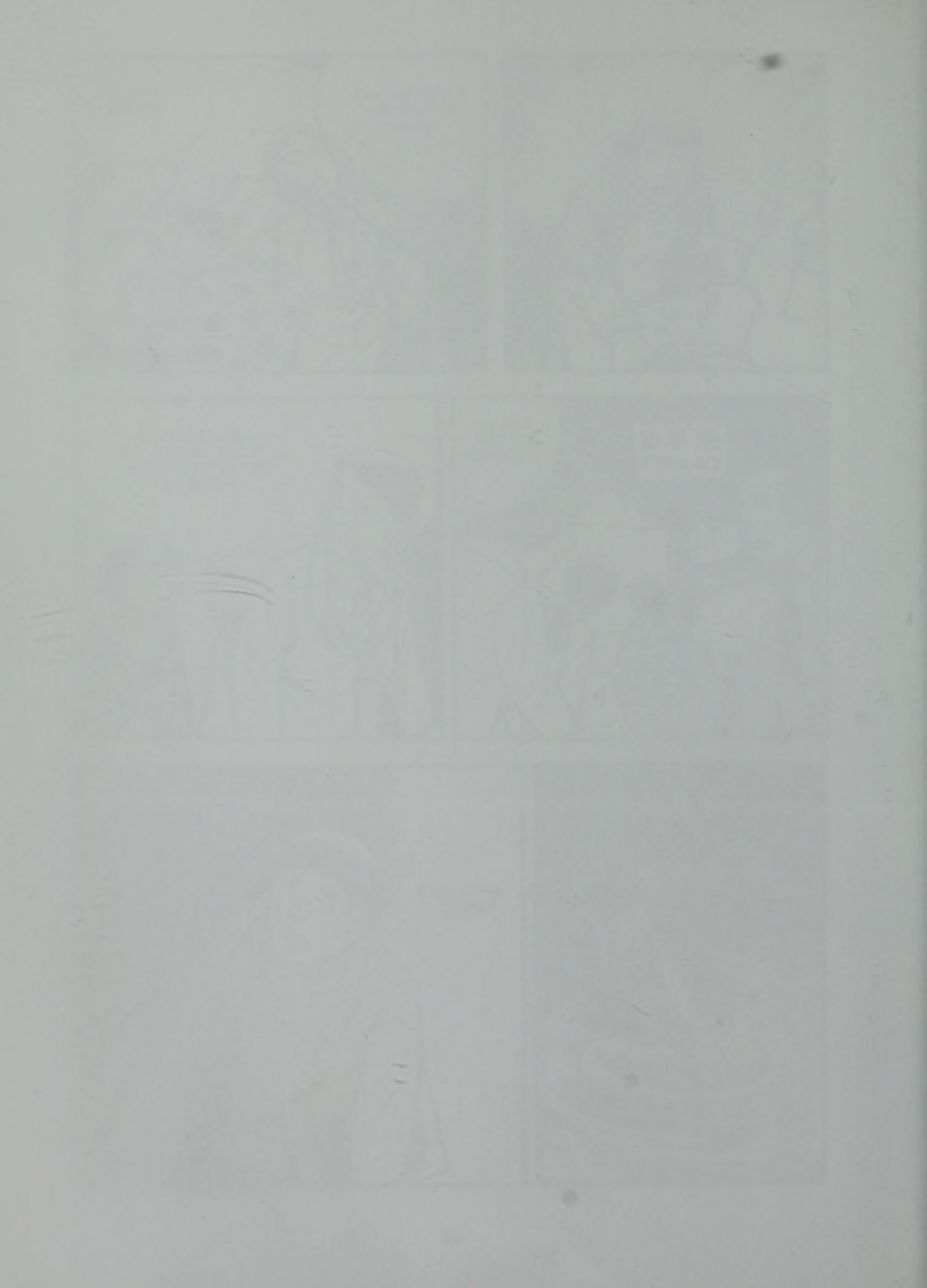


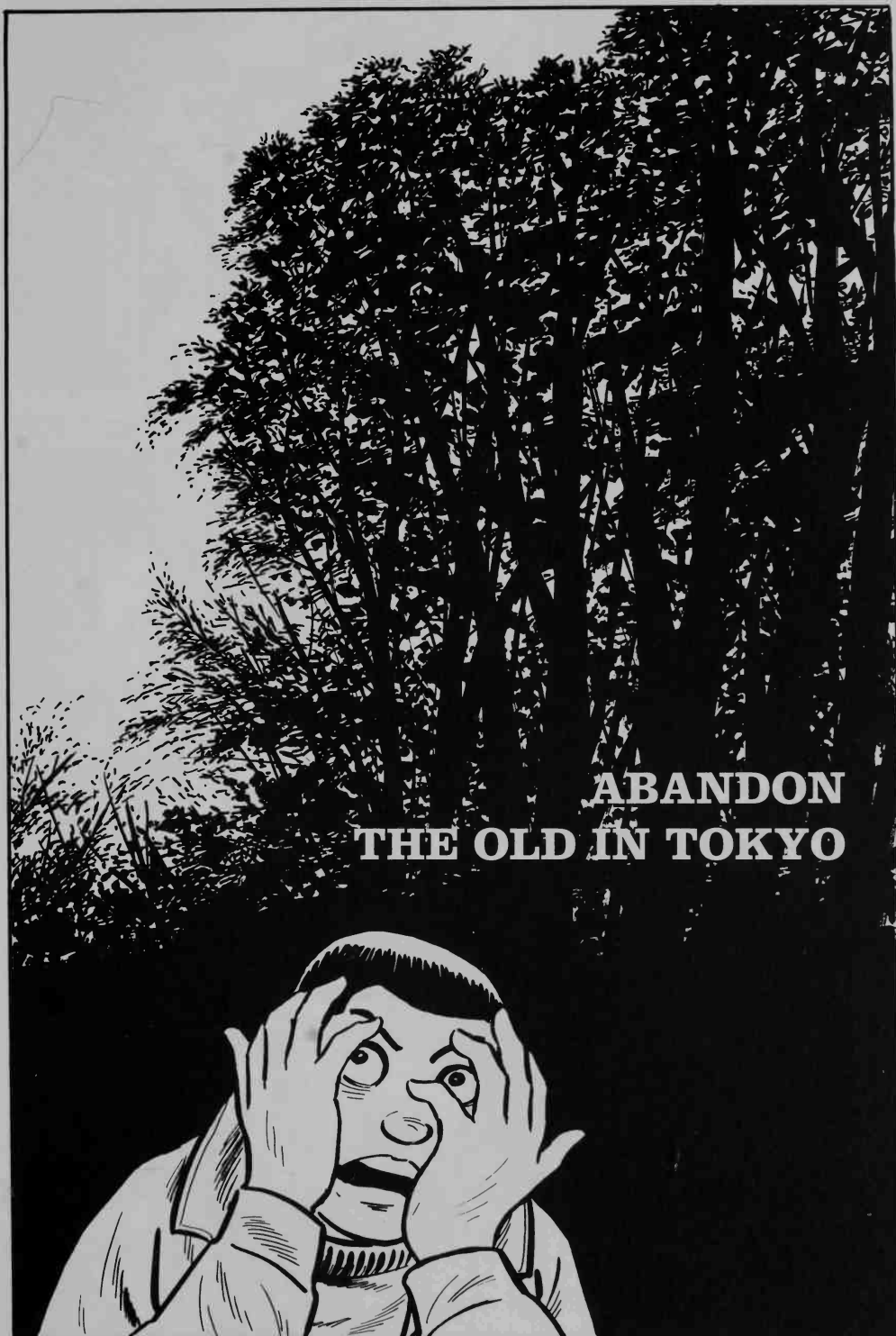


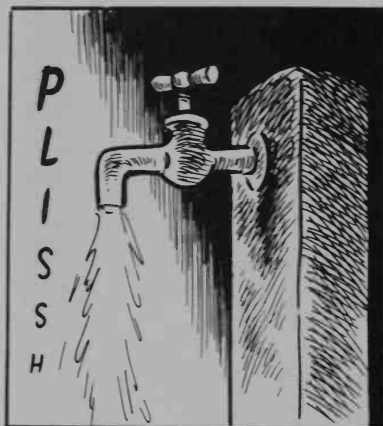
PEN: MAGIC MARKER









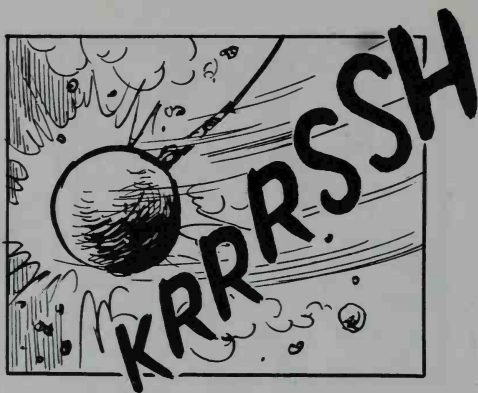


PAPER ON WALL: NOTE. KEEP SINK CLEAN. NO NOISE, PLEASE. TURN OFF GAS.



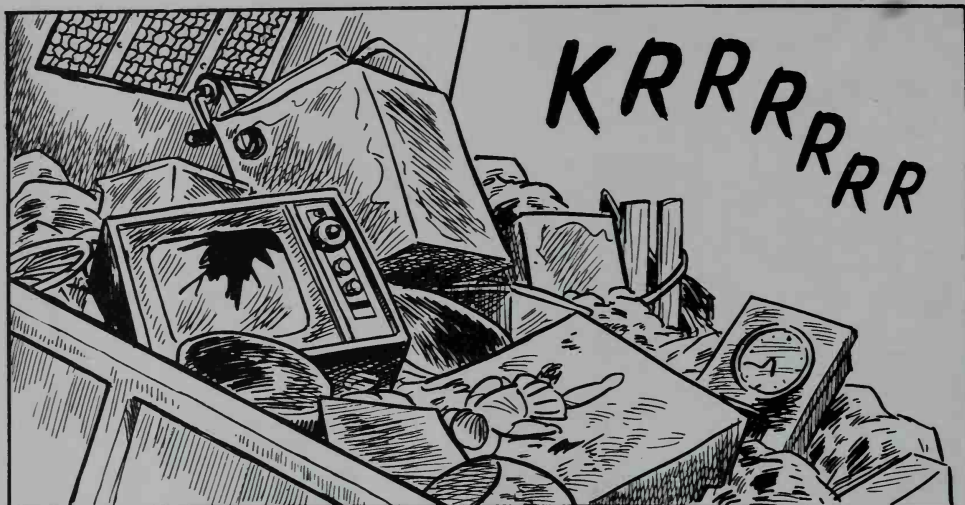








SIGN (THIRD PANEL): YOUR SECOND HOME. SPACIOUS VACATION HOME
 ¥ 7,000,000 - ¥ 11,000,000. XXX PROPERTY







TRUCK DOOR: MARU-SAN HAULING COMPANY



SIGN: LANDFILL





SIGN: CAFE SACCHAN



I'M
SORRY...
AM I
LATE?



I CAN'T
BELIEVE HOW
MANY YOU'VE
SMOKED...



IT'S BAD FOR
YOU. BESIDES,
IT'S A WASTE
OF MONEY.



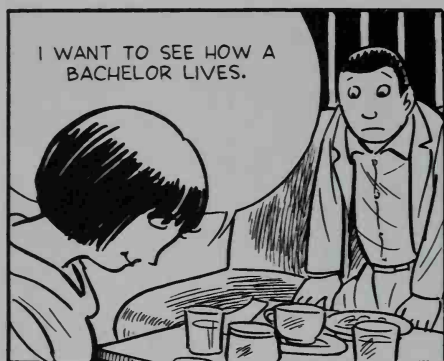
TEE HEE...
I'M SORRY.

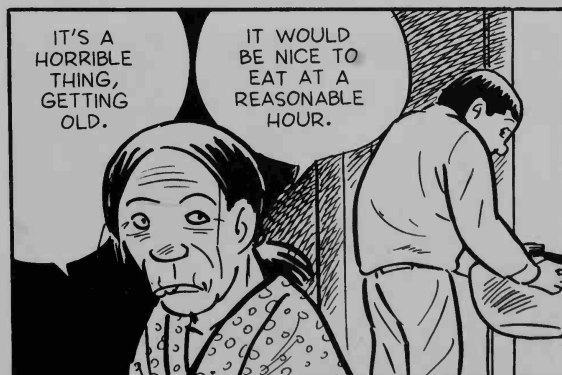
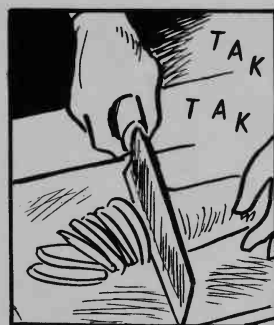
A GIRL GETS
PRACTICAL
ONCE
SHE'S EN-
GAGED.



WHY
DON'T YOU
SHOW ME
YOUR APART-
MENT?

I REALLY WANT TO
SEE IT.

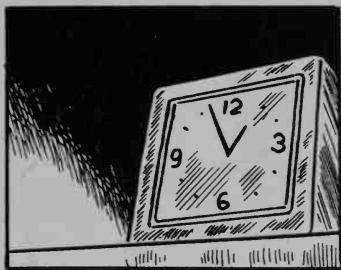


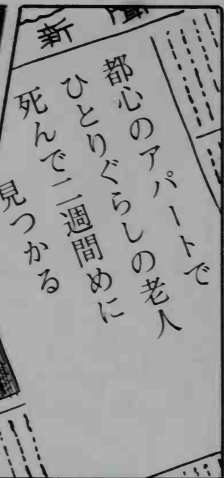




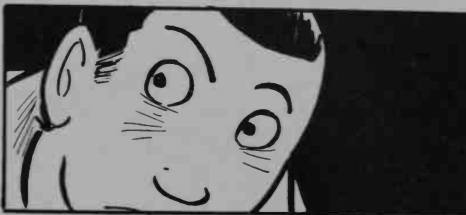








CAPTION: SENIOR CITIZEN DISCOVERED TWO WEEKS AFTER DEATH IN A DOWNTOWN APARTMENT





SIGN: ASAHI REALTORS







SIGN: CAFE SACCCHAN



SIGN: CAR DISPOSAL STRICTLY PROHIBITED. CITY TRAFFIC DEPARTMENT









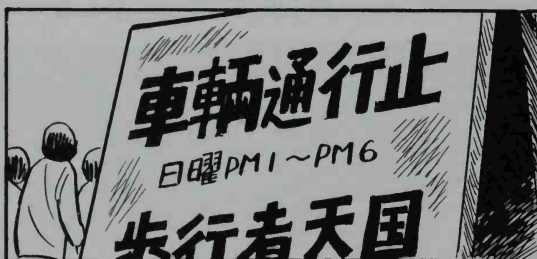




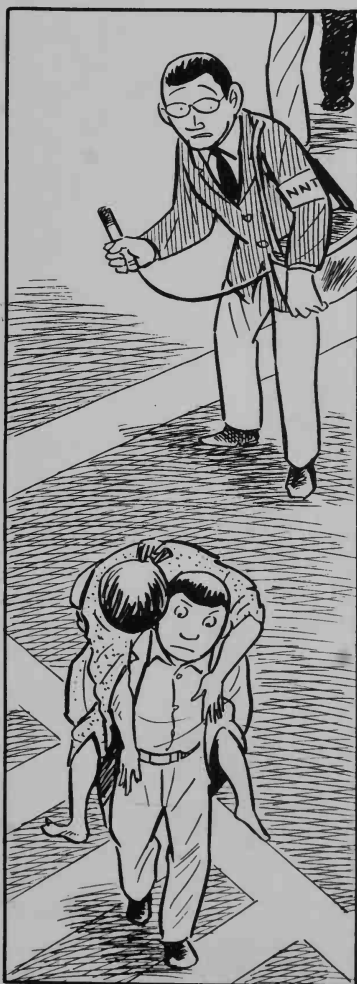


BOTTLE: BROVARIN

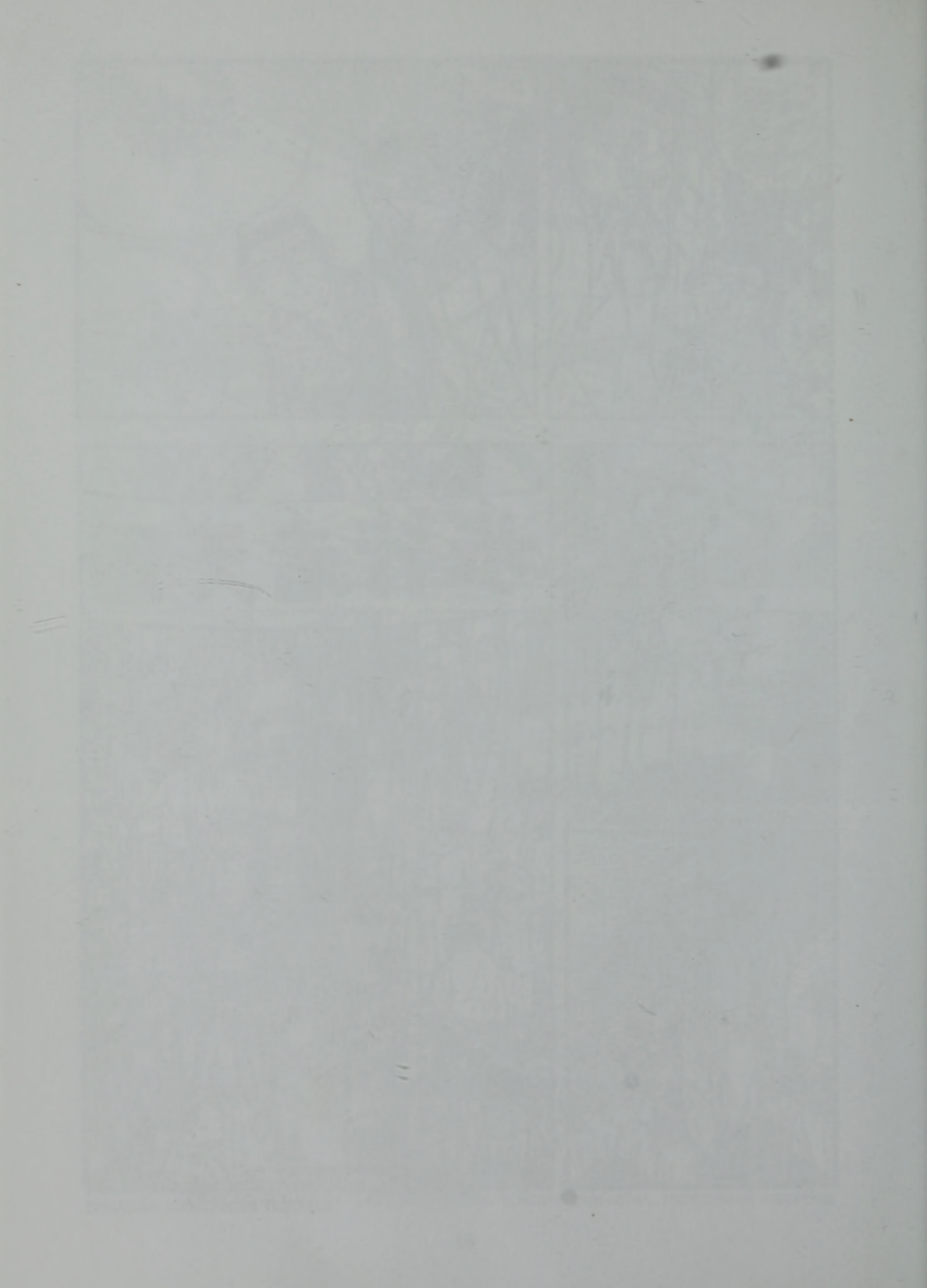




SIGN (THIRD PANEL): CARS PROHIBITED. SUNDAY 1PM-6PM. PEDESTRIAN PARADISE



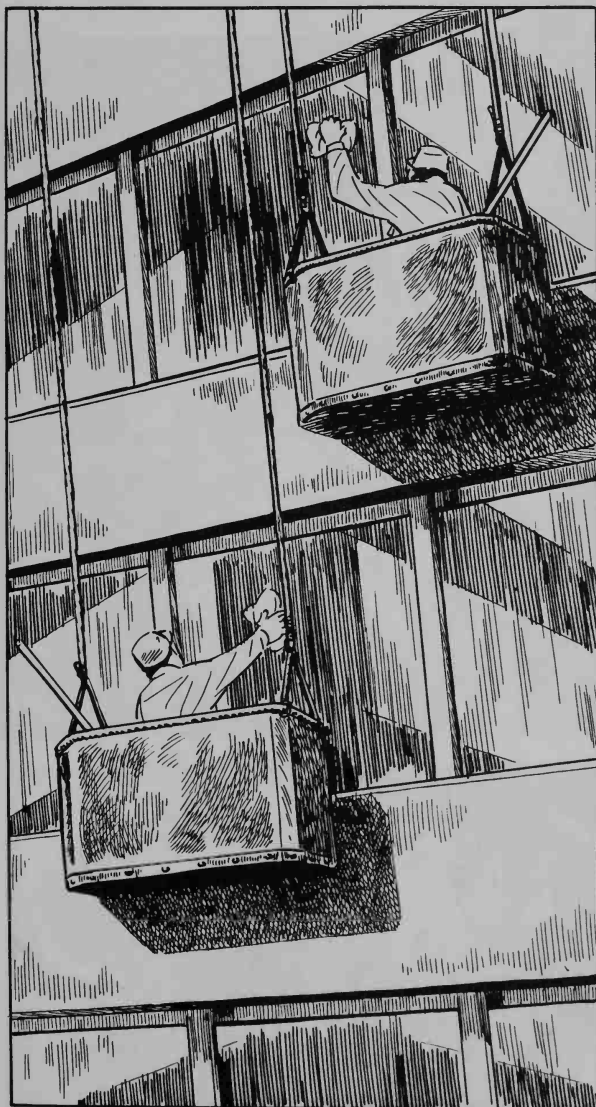
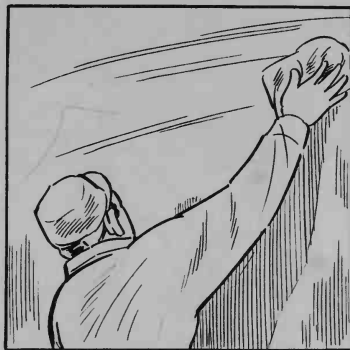
BANNER: PEDESTRIAN PARADISE



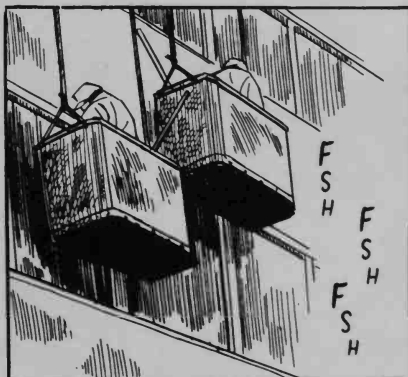
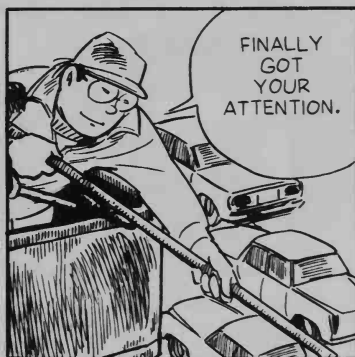
THE WASHER

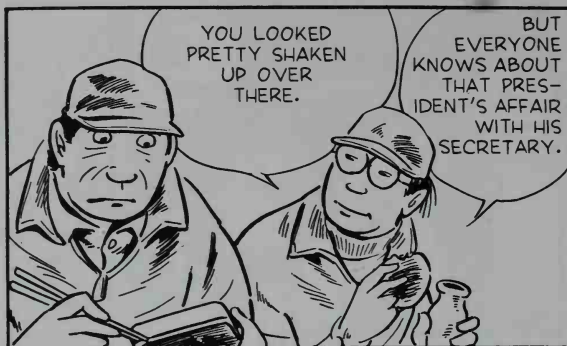




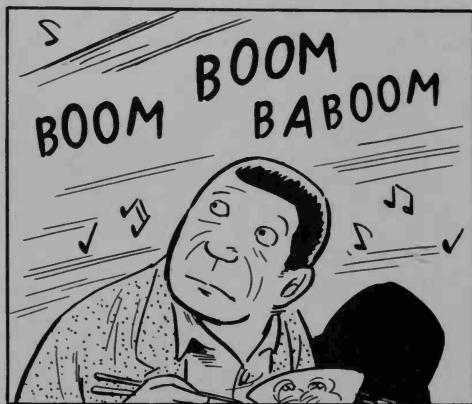


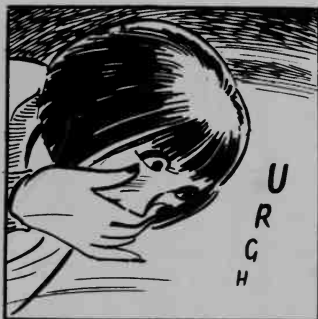


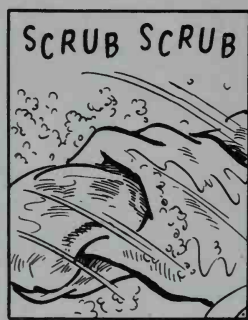




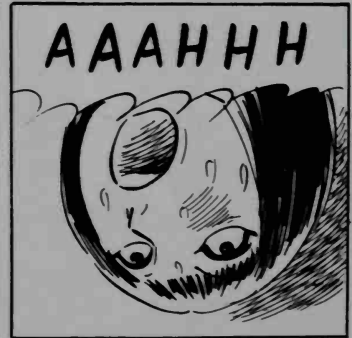
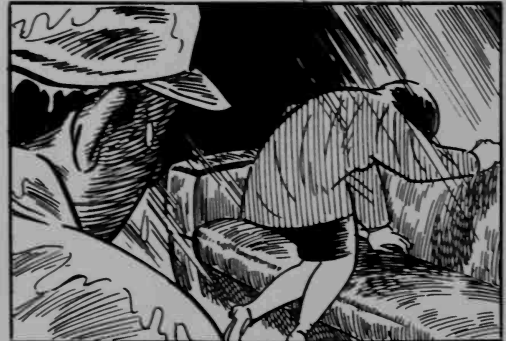






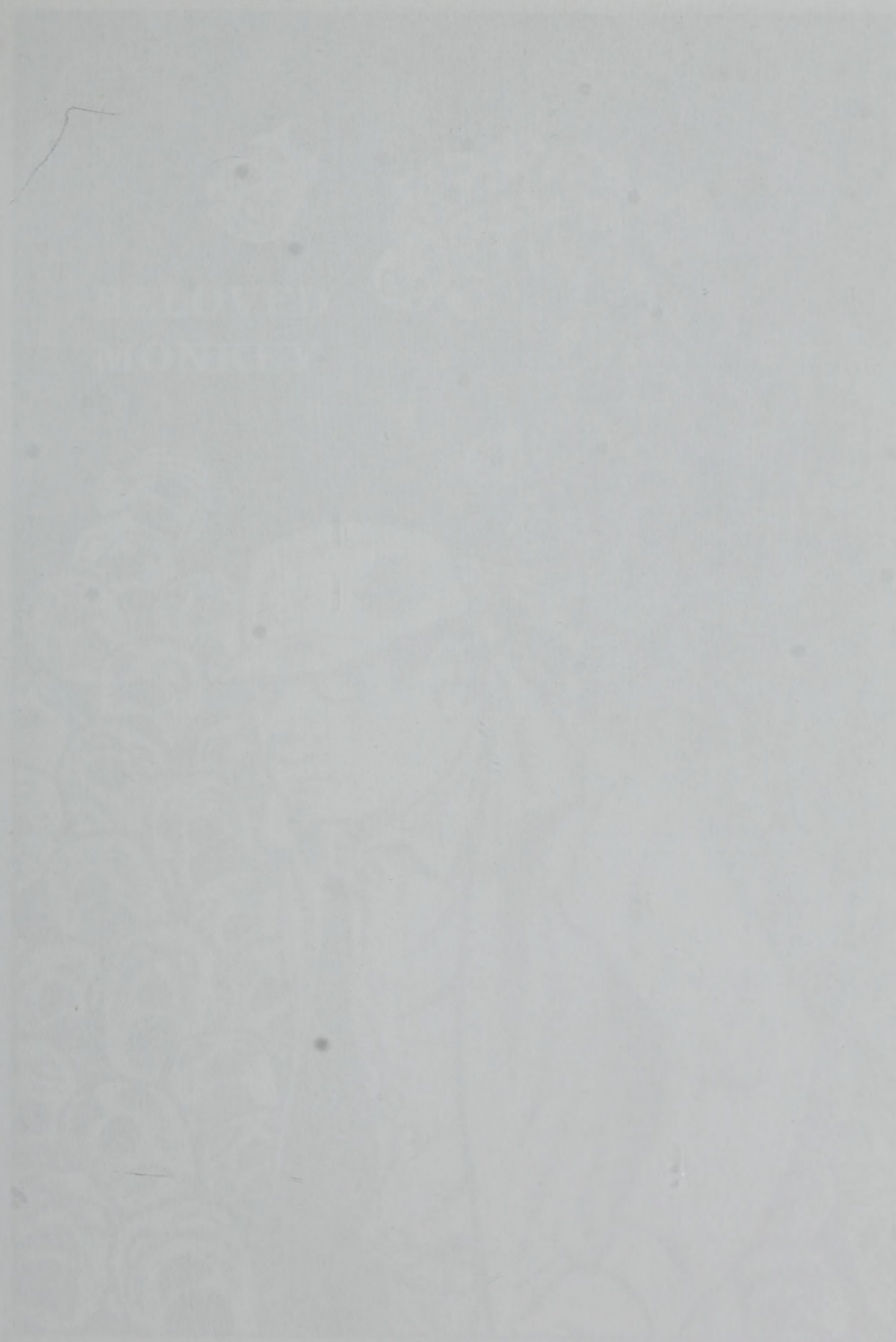


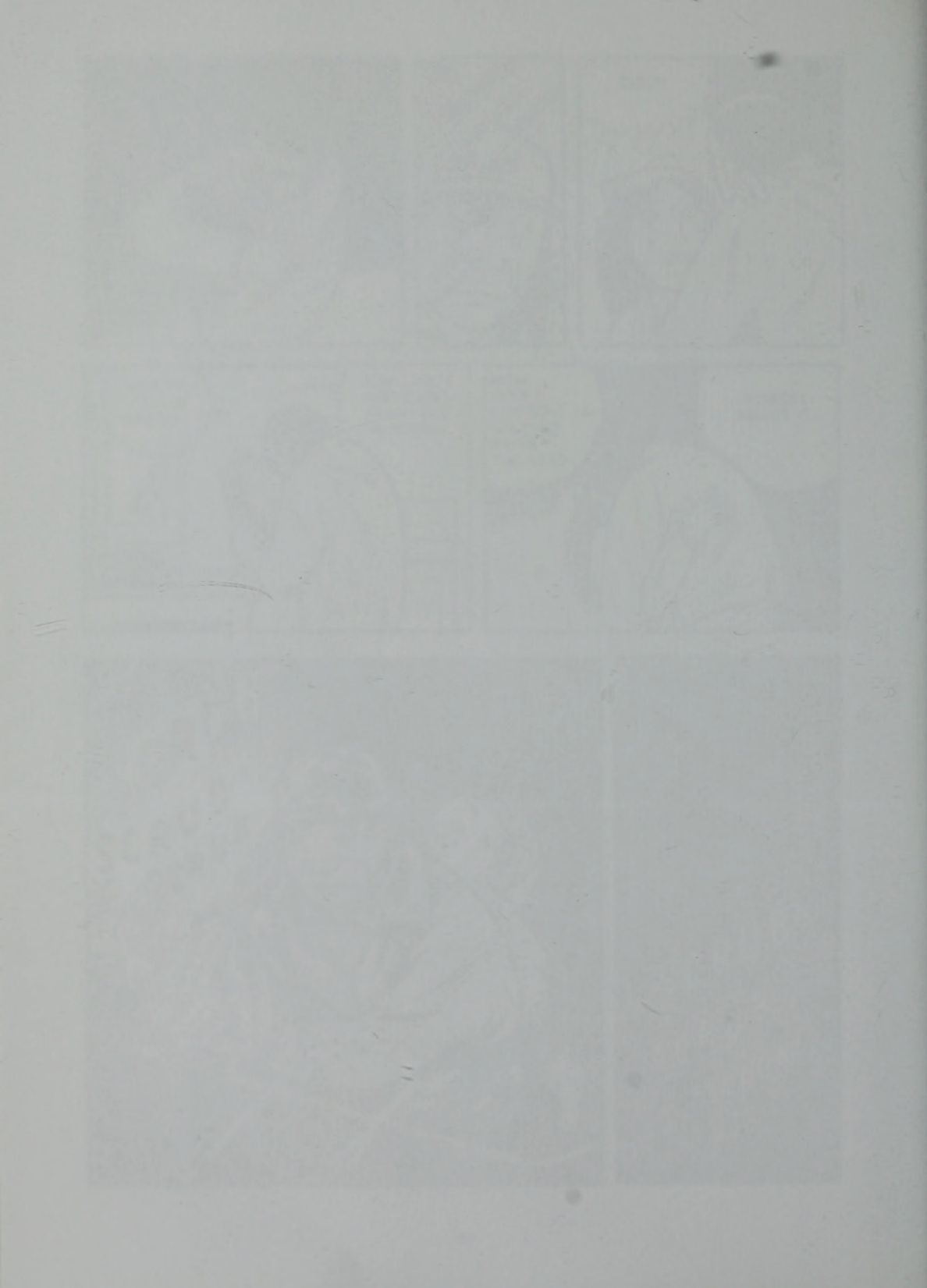




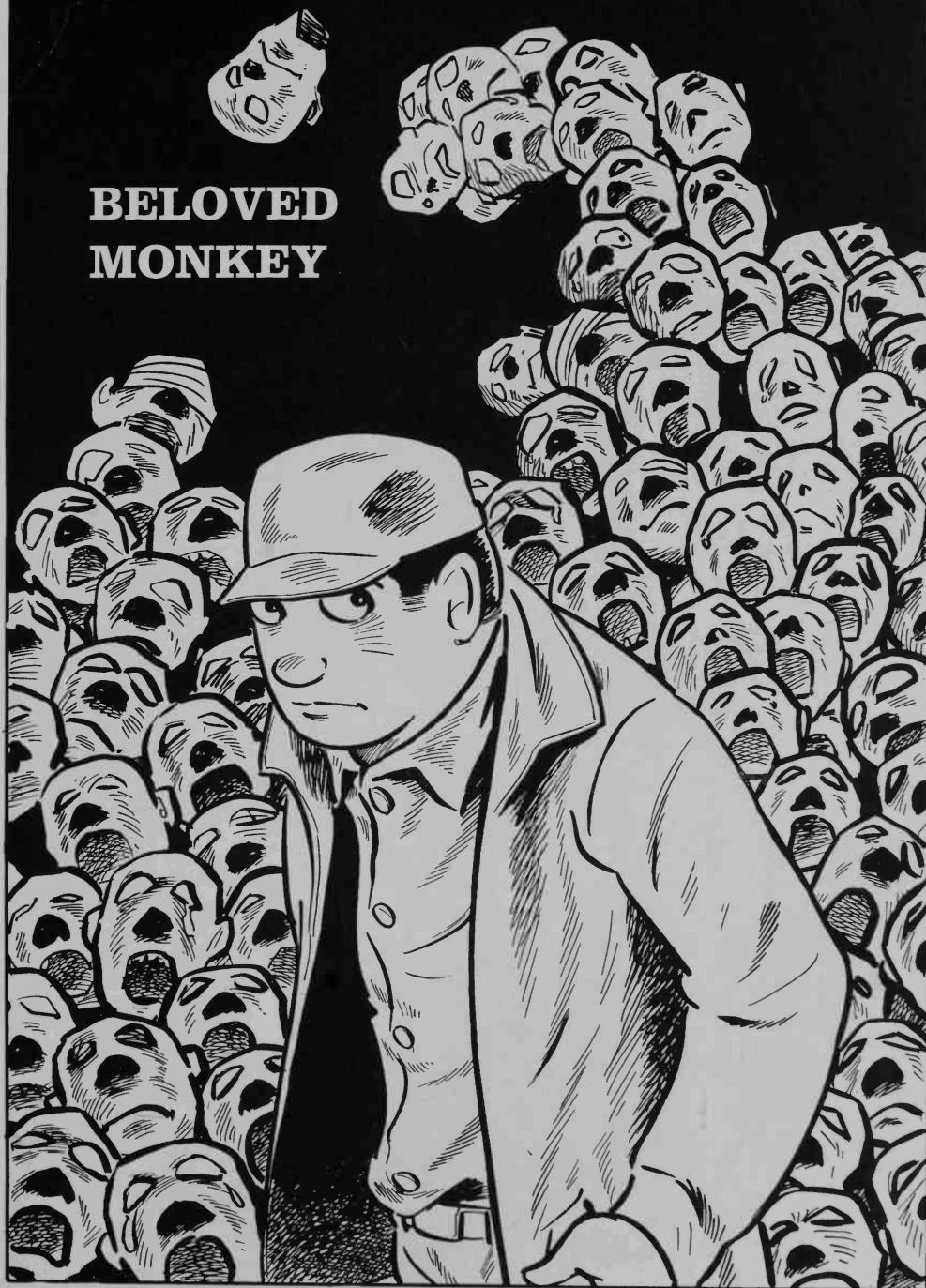








**BELOVED
MONKEY**











SIGN: ROOMS AVAILABLE





I'VE GOT MY
GIRL BY MY
UNMADE BED.



THE MUSIC
MAKES ME
FEEL LIKE
A MAN...



FROM MY ROOM,
THE VIETNAM WAR,
THE TROUBLES IN
OKINAWA...

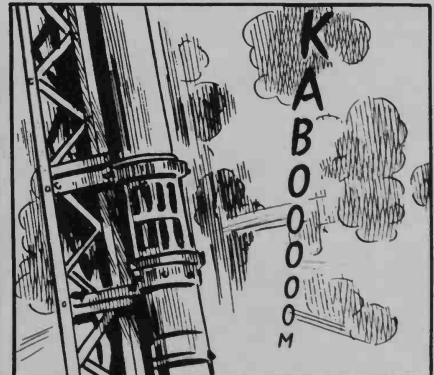
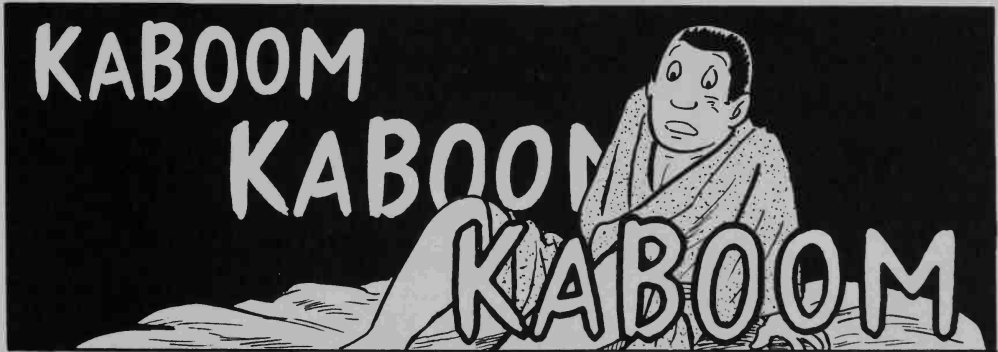
...THE MINIMATA MERCURY
POISONING, CROSSING
THE PACIFIC IN A YACHT...

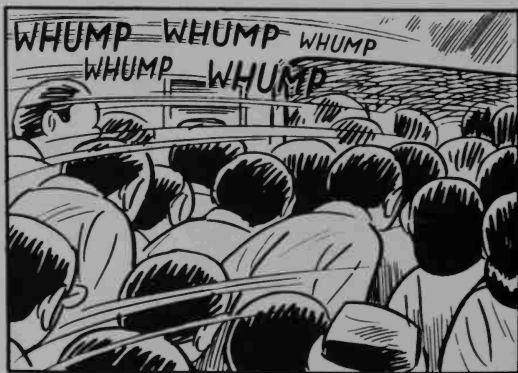
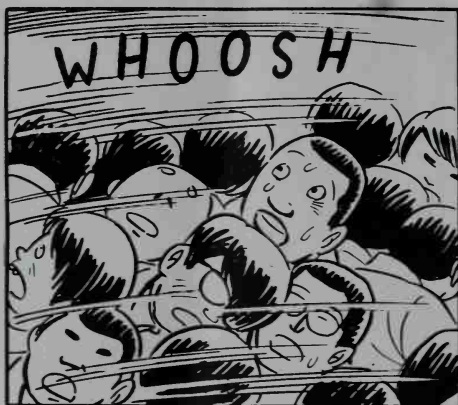
...ALL THOSE
THINGS SEEM
UNREAL.

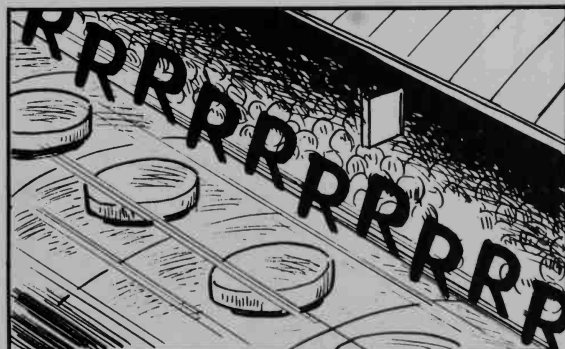
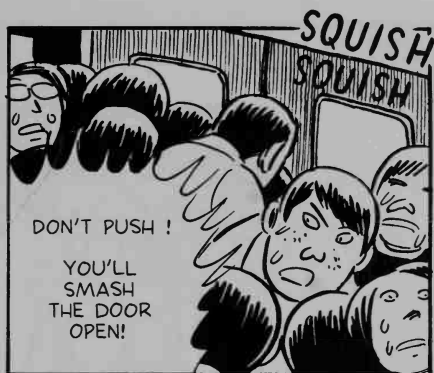


THE ONLY TIME I
FEEL HUMAN IS
WHEN I'M WITH
MY MONKEY.

KABOOM









SIGN: (MAIN) UENO OKACHIMACHI UGUISUDANI



FIVE YEARS AGO, WHEN I ARRIVED
IN UENO, I WAS FILLED WITH SUCH
HIGH HOPES.



I
WASN'T
IN THE
MOOD
TO GO
TO
WORK
AT ALL.



THE ZOO WAS PRETTY
EMPTY IN THE MORNING.

IT ALMOST FELT
LIKE THE ANIMALS
WERE HERE TO
WATCH HUMANS.



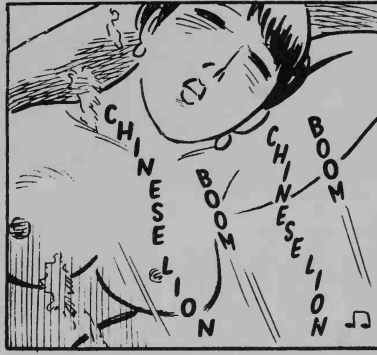


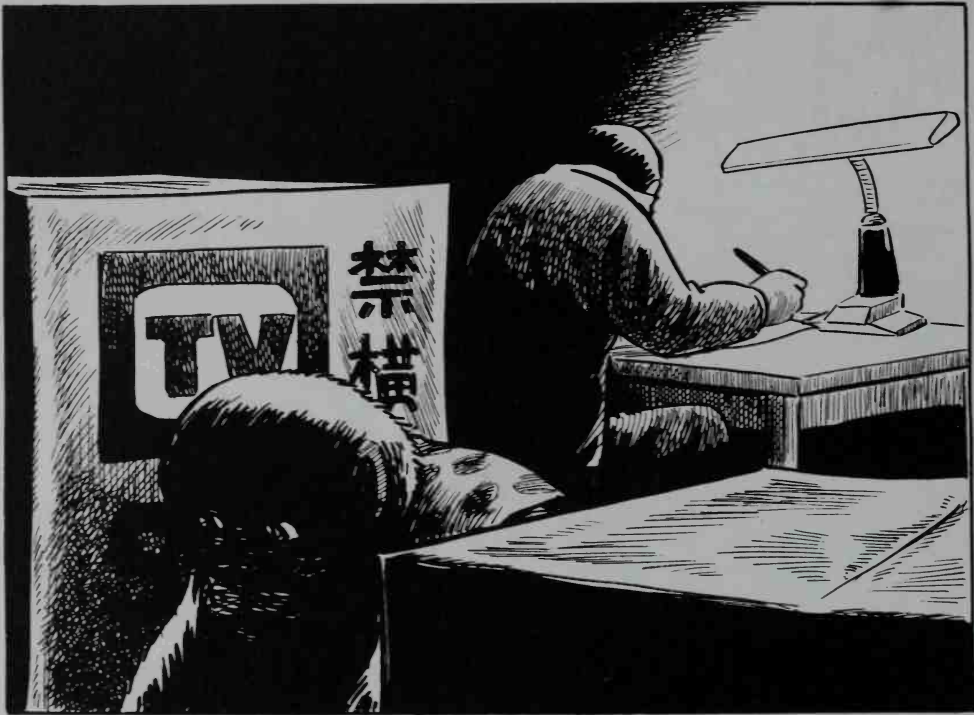












退職届
私こと、このたび
一身上の都合に
退職したく、こ
こへ

LETTER: LETTER OF RESIGNATION. I AM WRITING HEREBY

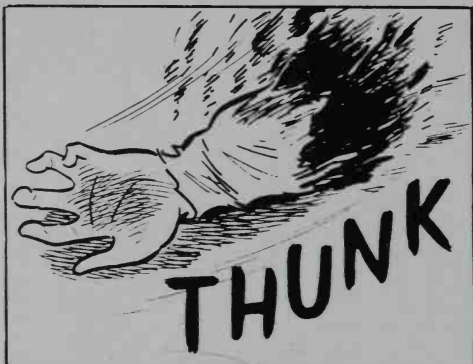
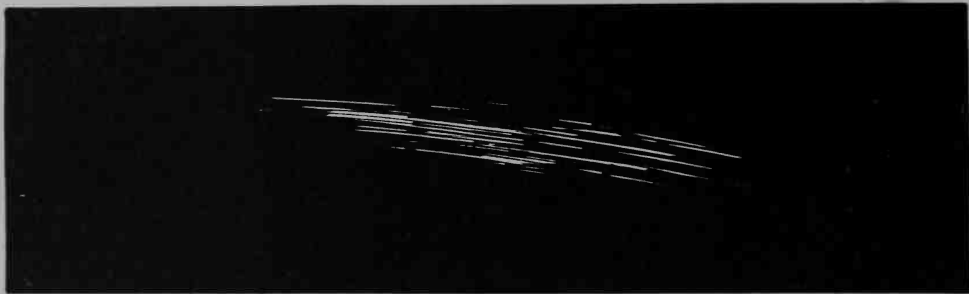


TO ANNOUNCE MY RESIGNATION.



LETTER OF RESIGNATION







THE 3 MILLION YEN DOG.



SIR.



LOOKS LIKE
YOU'RE
RECOVERING.



HERE'S YOUR
WORKER'S
COMPENSATION
INSURANCE
MONEY.
300,000
YEN.



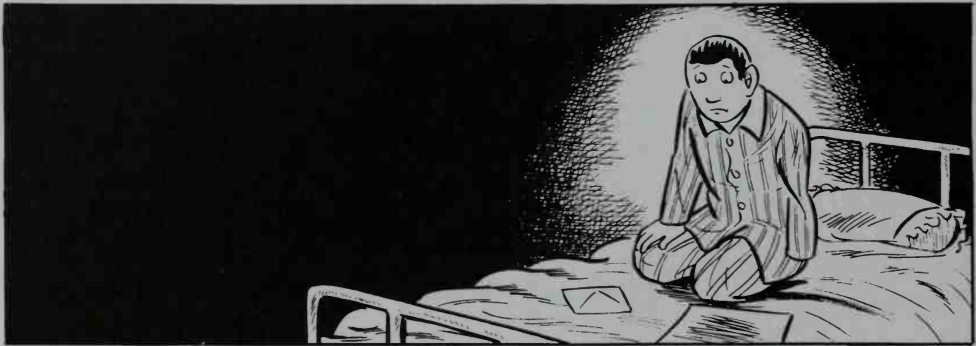
YOUR
CARELESSNESS
HAS
REALLY
HURT
US
FINANCIALLY.

WE'RE GOING
THROUGH
HARD TIMES.



BUT DON'T FEEL
TOO BAD.
CHEER UP.

I WISH YOU
WELL.



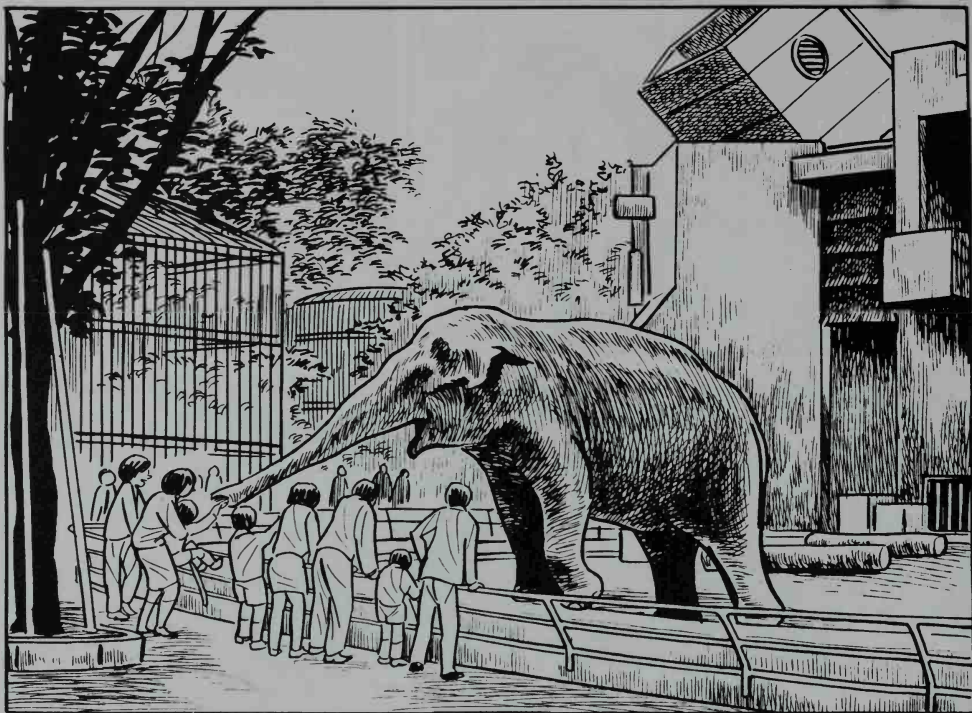
SIGN: SUZUKAWA



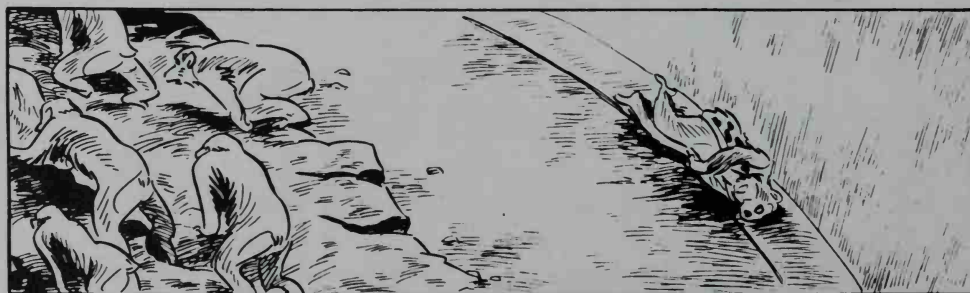
SIGN: BAR SUZU







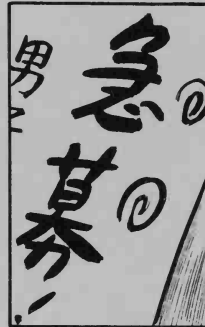






SIGN: WANTED!

SIGNS: WANTED ...

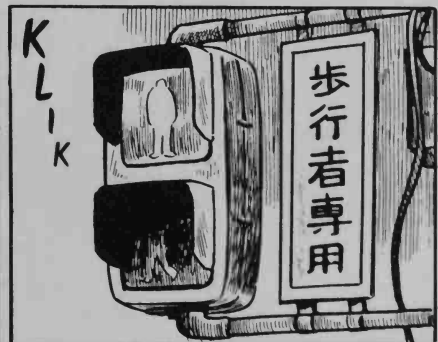


... COLLEGE GRADUATE

HIGH SCHOOL

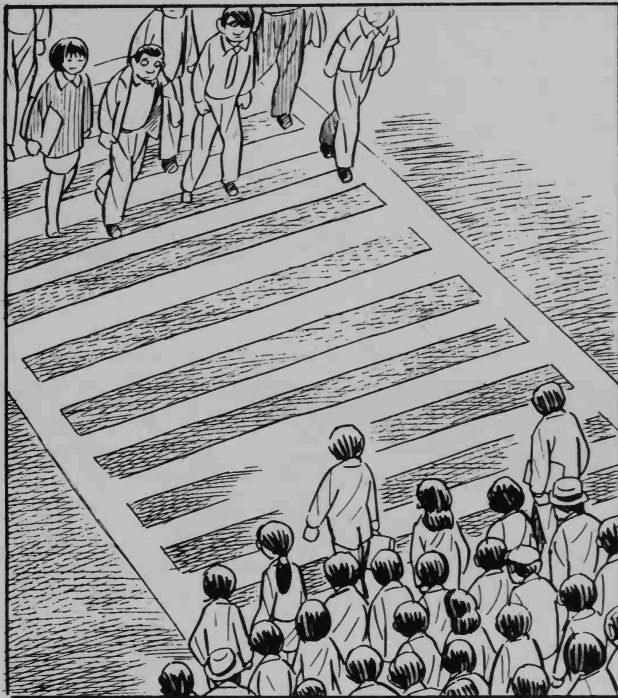
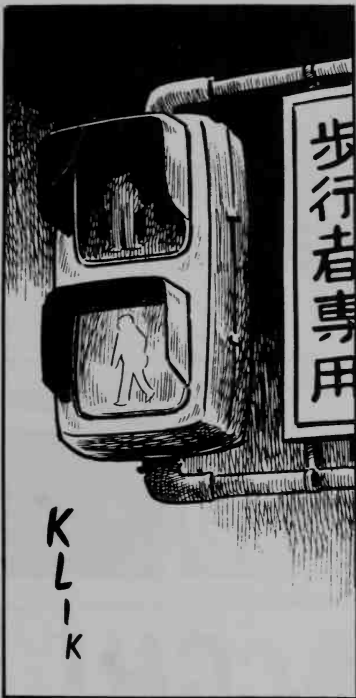
WANTED

WE HIRE ON THE SPOT

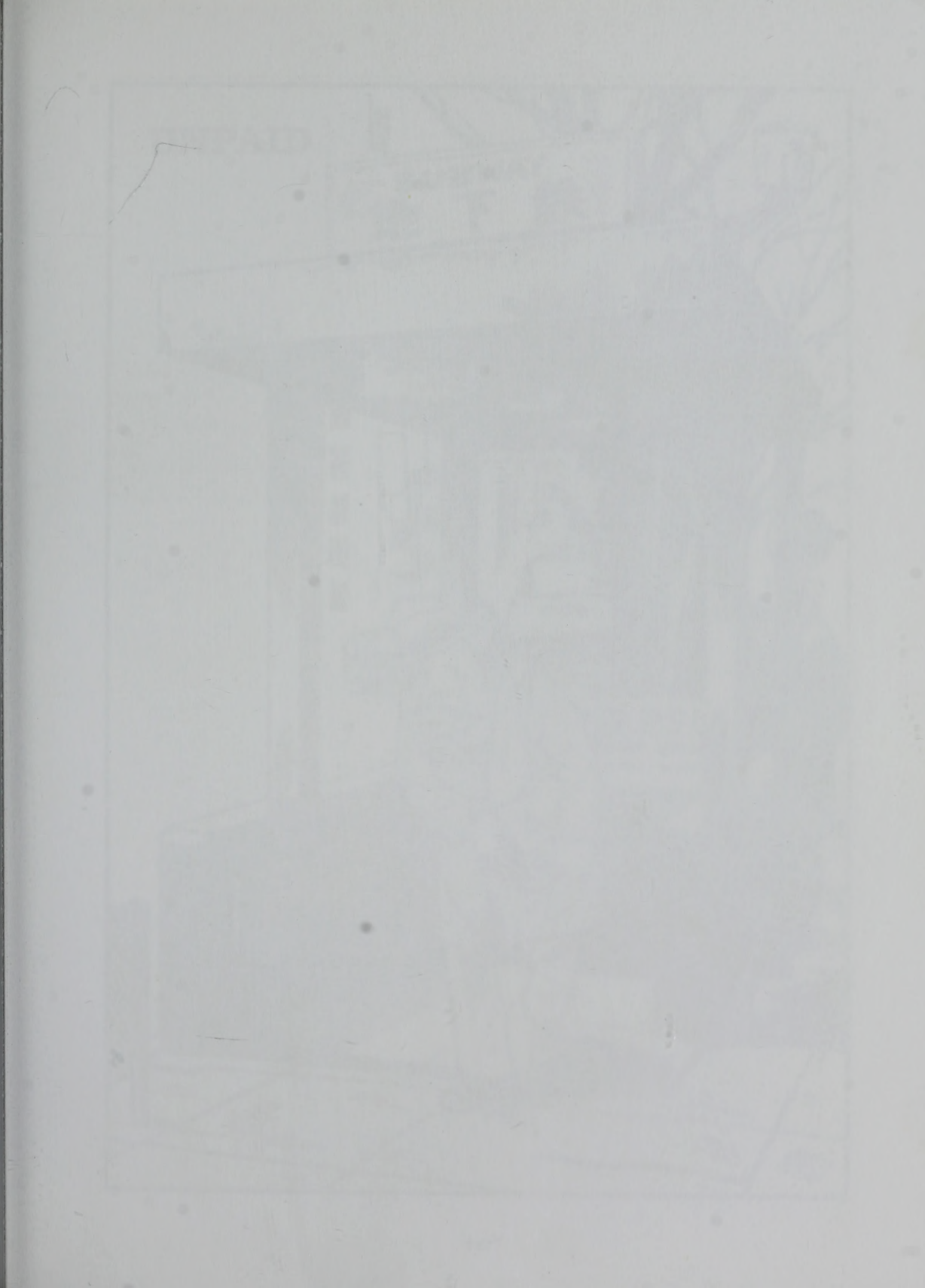


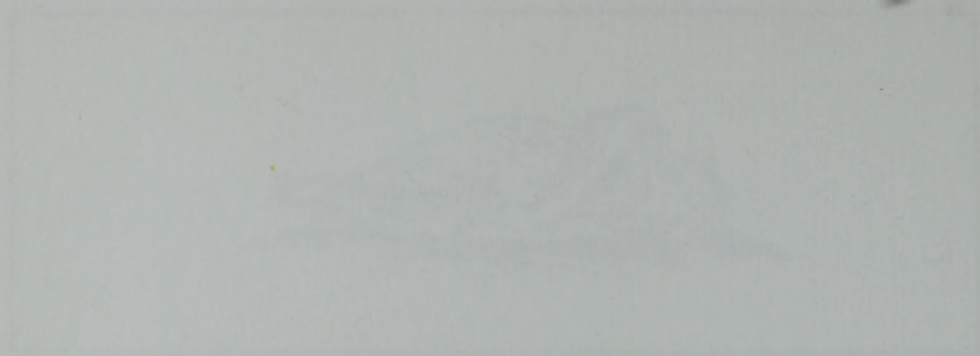
SIGN: PEDESTRIAN SIGNAL



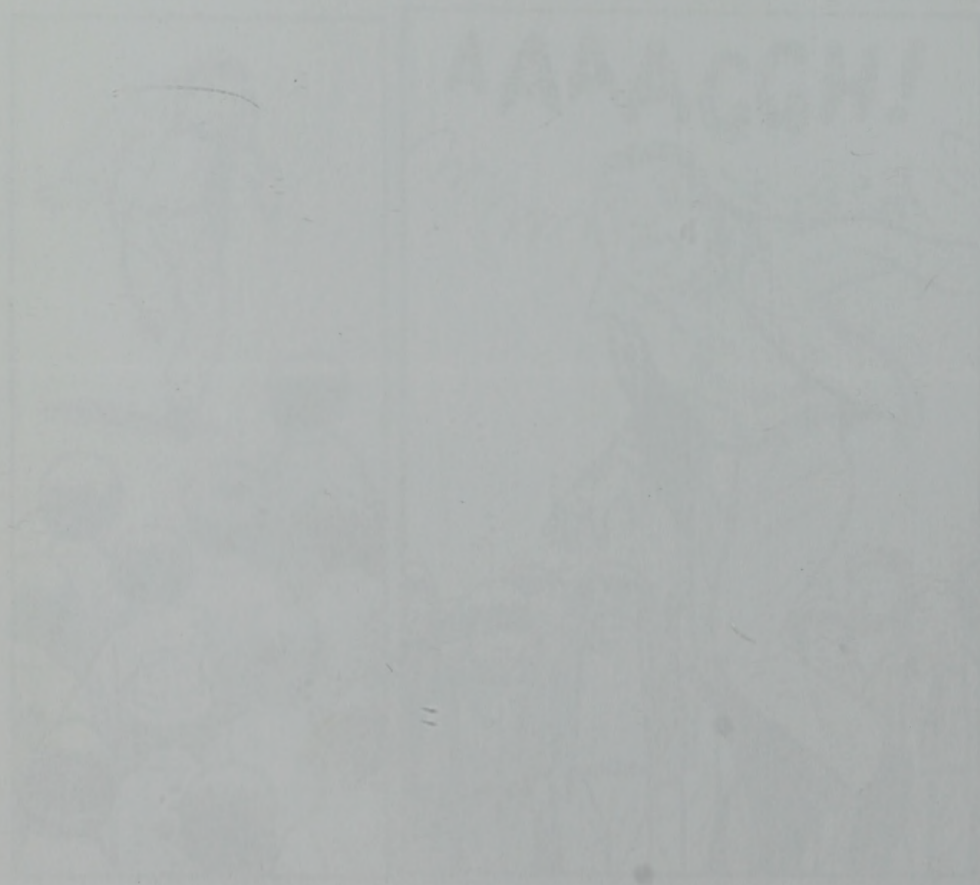








THE
SIXTH
BOOK



UNPAID





SIGN: SOUTH BUILDING



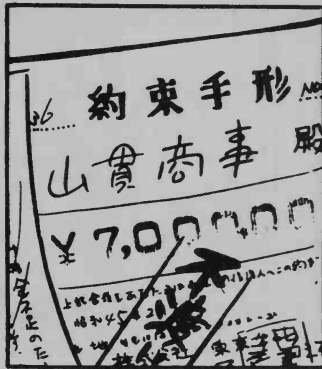
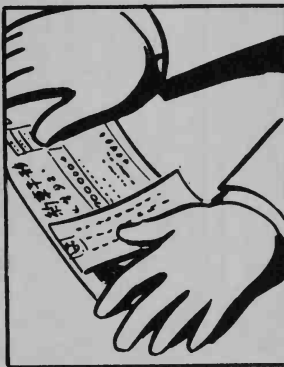
SIGN: YAMANUKI INC.



SIGN: PRESIDENT

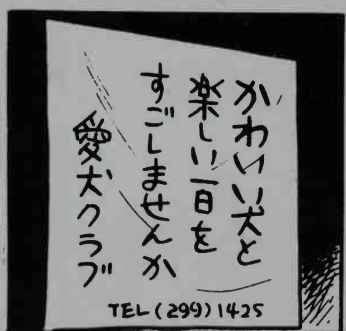
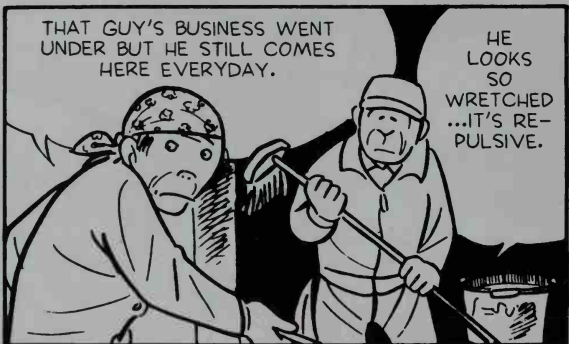






PAPER: COLLATERAL NOTE/YAMANUKI INC./ [STAMPED] UNPAID



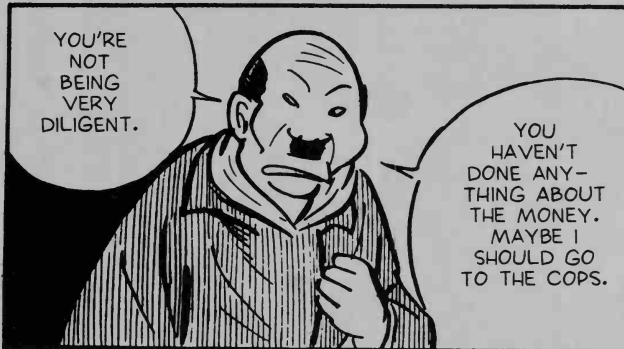
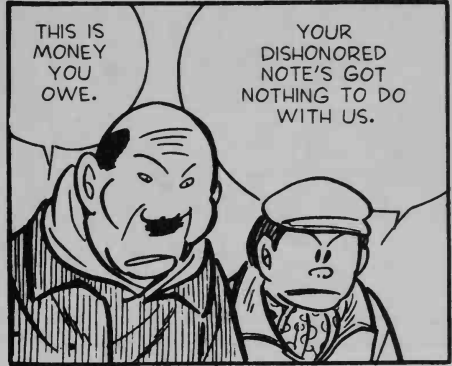


SIGN: SPEND A NICE DAY WITH A CUTE DOG.
DOG APPRECIATION CLUB.

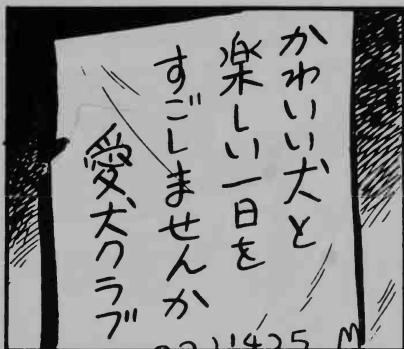




SIGN: YAMANUKI INC.







POSTER: SPEND A NICE DAY WITH A CUTE DOG. DOG APPRECIATION CLUB



SIGN: PET APPRECIATION CLUB









I STILL
WANTED TO
HOLD ONTO MY
LAST OUNCE
OF HUMAN
DIGNITY...

YOU'RE
PROBABLY
CRYING
FOR THE
SAME
REASON...
I'M
SURE.



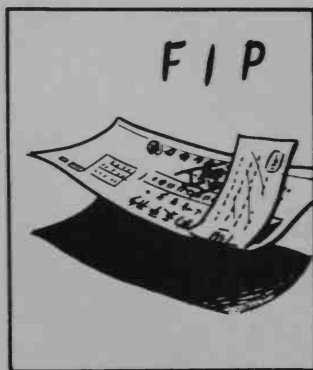


SIGN: YAMANUKI INC. NOTE: CREDITORS' MEETING





SIGN: PRESIDENT



PAPER: COLLATERAL NOTE/YAMANUKI INC./ [STAMPED] UNPAID



THE HOLE

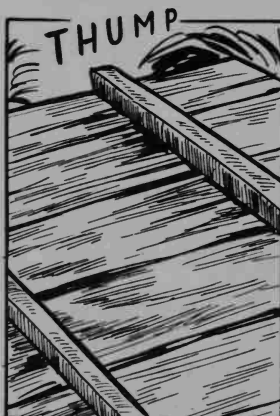




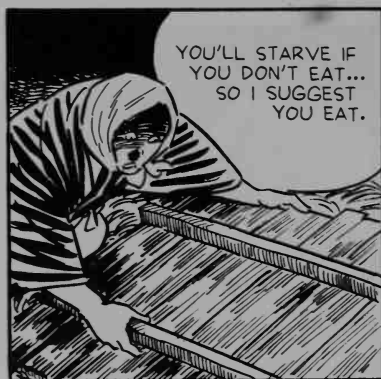


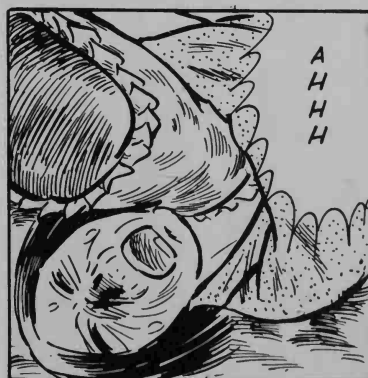
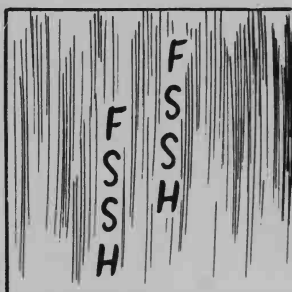






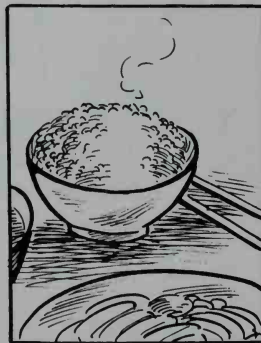
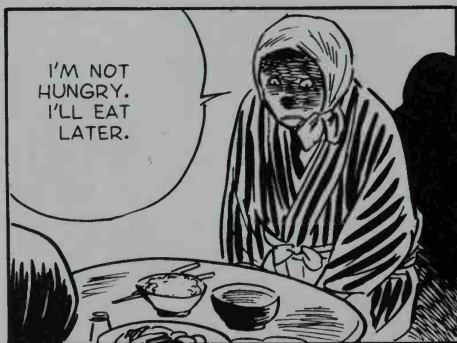
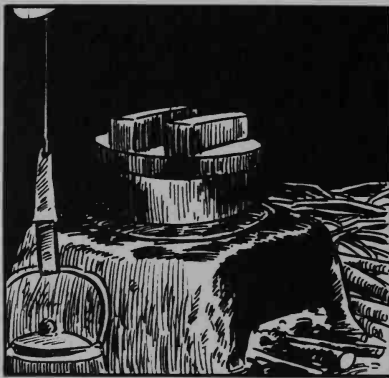






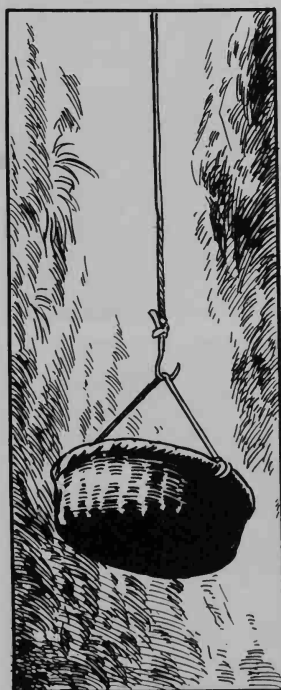










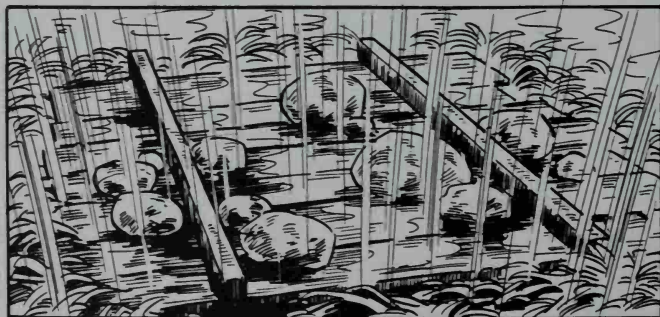
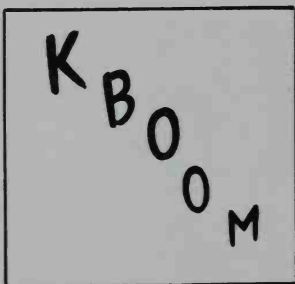


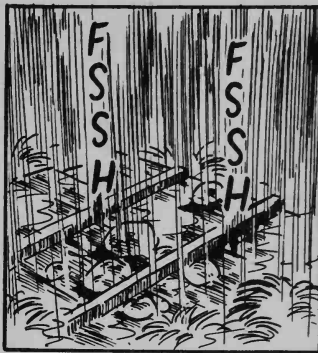


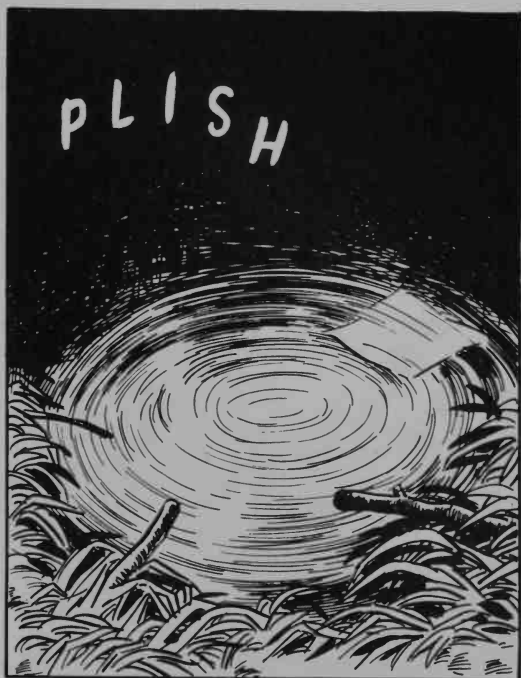
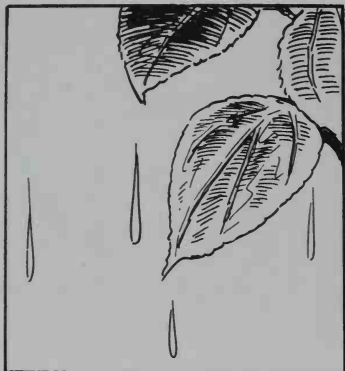


NOTE: DIVORCE NOTIFICATION

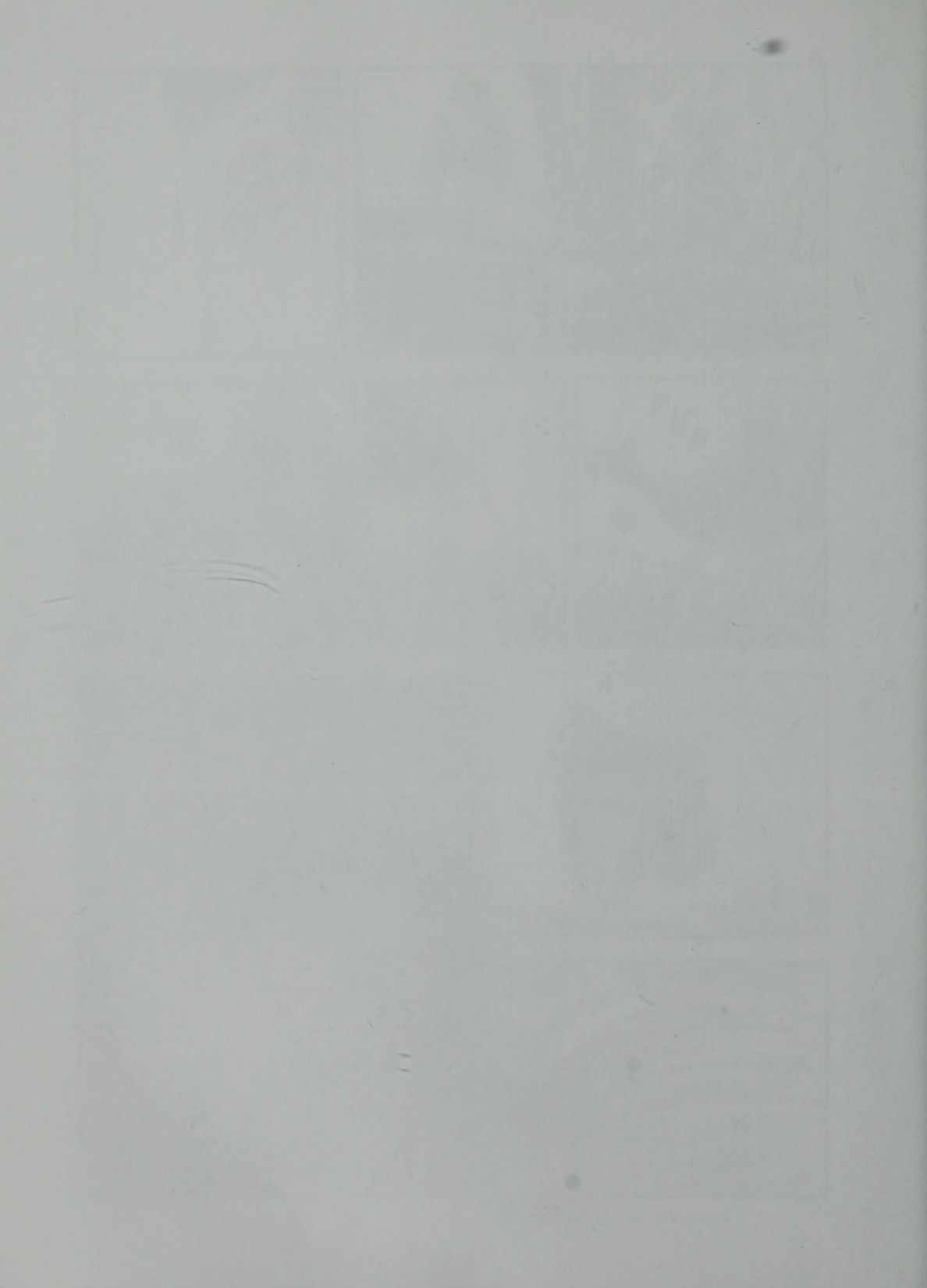








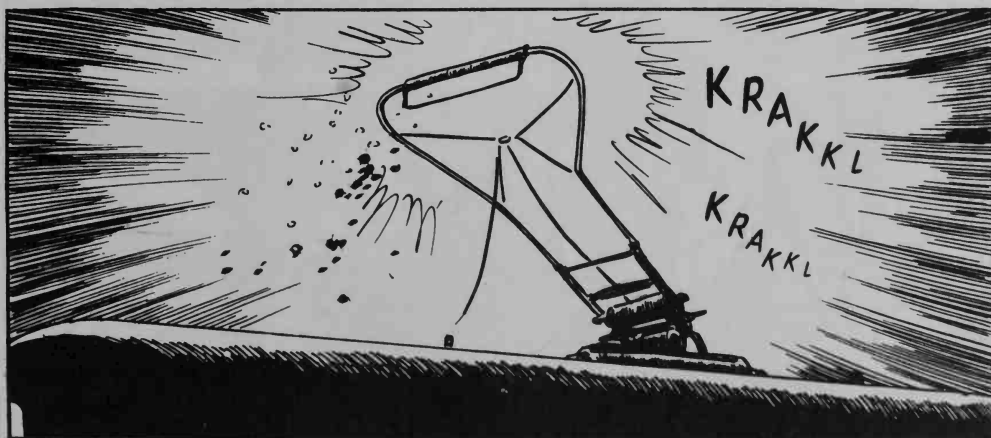
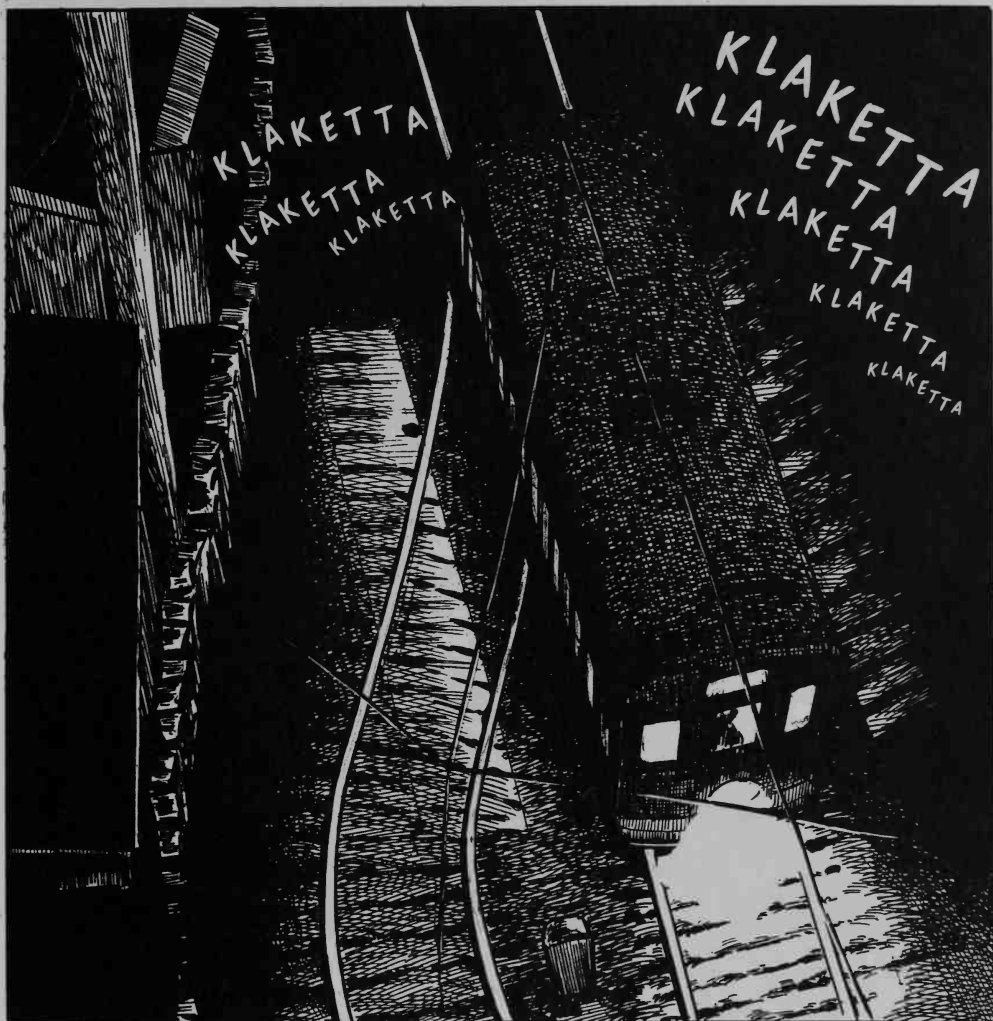
NOTE: DIVORCE NOTIFICATION



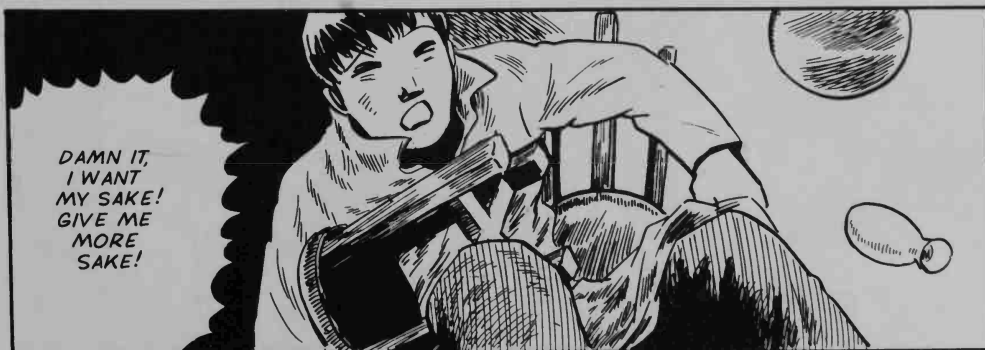
FORKED ROAD





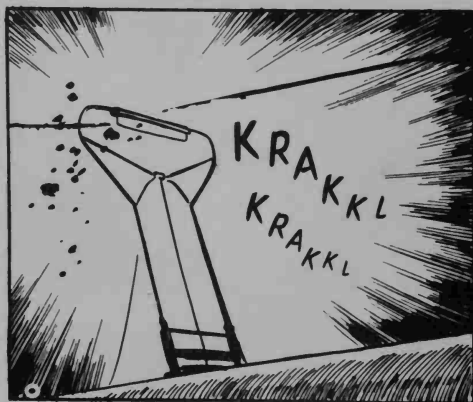
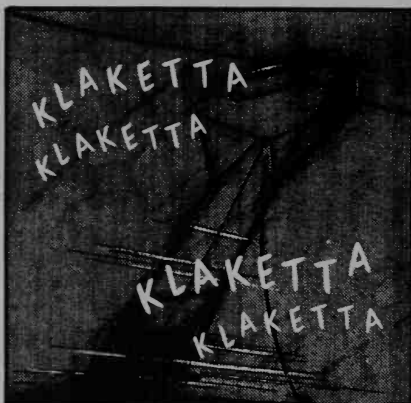










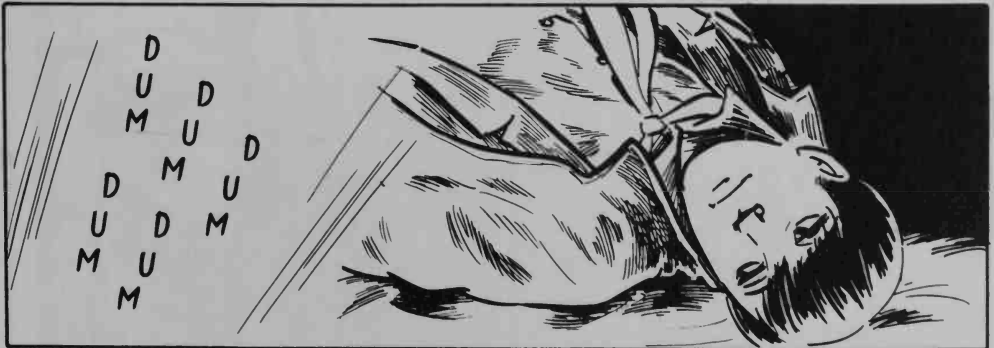




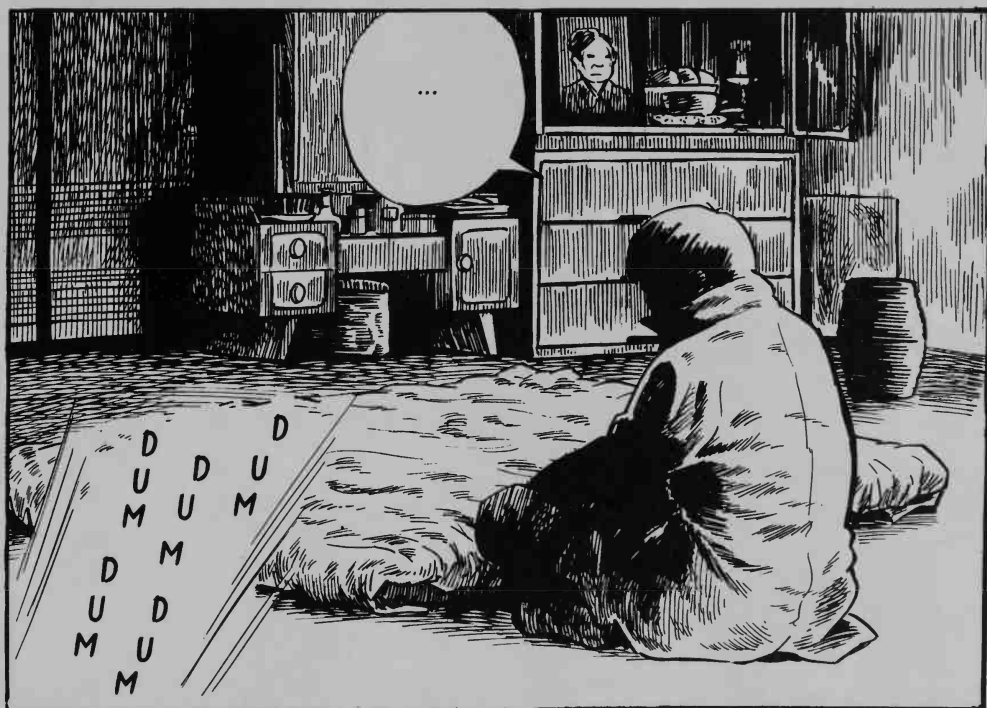
SIGN: DO NOT CROSS RAILWAY



SINGING: BANG ON THE SAUCER! IT'S MY LITTLE GONG!





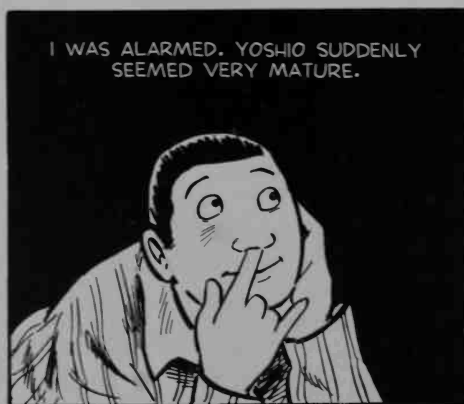






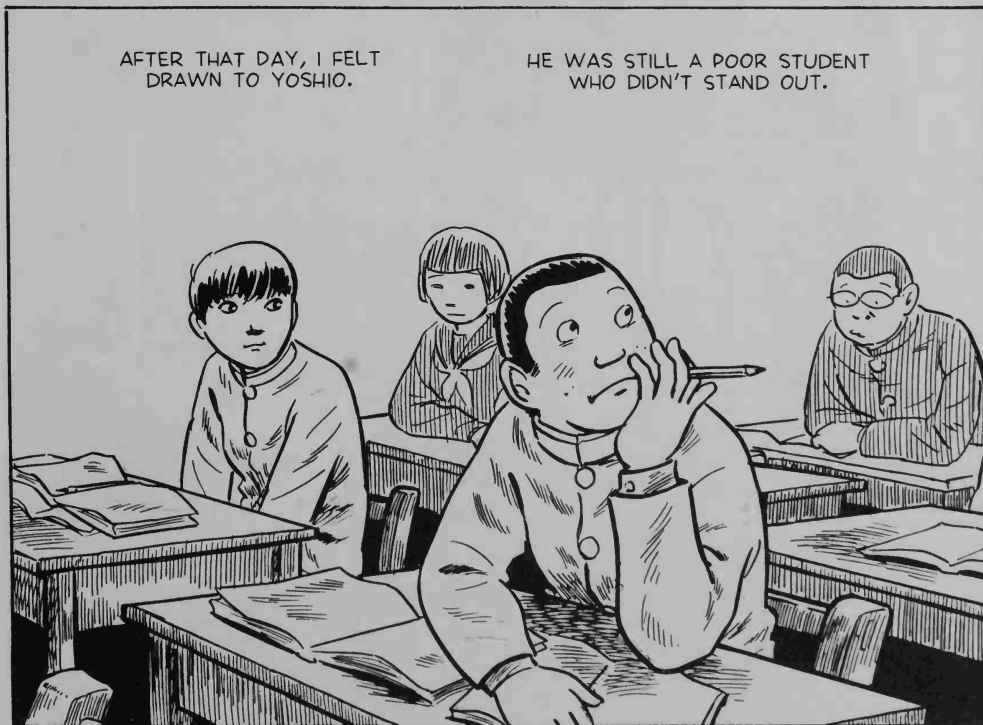
LAMP SIGN: SAKE







I'D NEVER SEEN THIS PART
OF THE CITY...I FELT LIKE
AN EXPLORER ENTERING
THE JUNGLE.



AFTER THAT DAY, I FELT
DRAWN TO YOSHIO.

HE WAS STILL A POOR STUDENT
WHO DIDN'T STAND OUT.

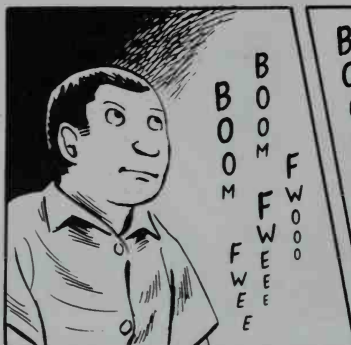
IT WAS THE
NIGHT OF A
FESTIVAL.

YAHH
YAHH

YAHH
YAHH











I COULDN'T BELIEVE I WOULD ONE DAY END UP LIKE THEM...

I FELT LIKE I WAS COMPLETELY CURSED. I COULDN'T STAND IT.



EVEN WHEN I WENT TO BED, IMAGES OF WHITE LEGS WOULD FLASH THROUGH MY HEAD, KEEPING ME UP ALL NIGHT LONG.

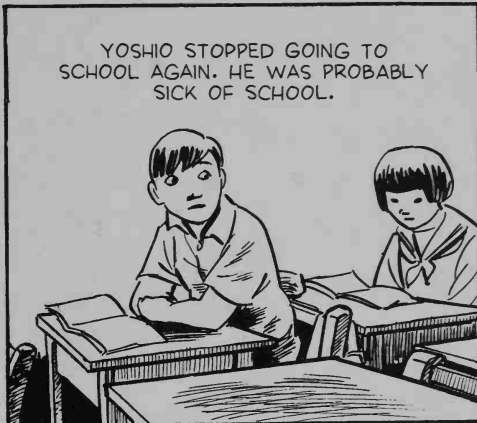


I HAD TO SEE YOSHIO THE NEXT MORNING.





THIS SECRET
BROUGHT
US CLOSER.



YOSHIO STOPPED GOING TO
SCHOOL AGAIN. HE WAS PROBABLY
SICK OF SCHOOL.

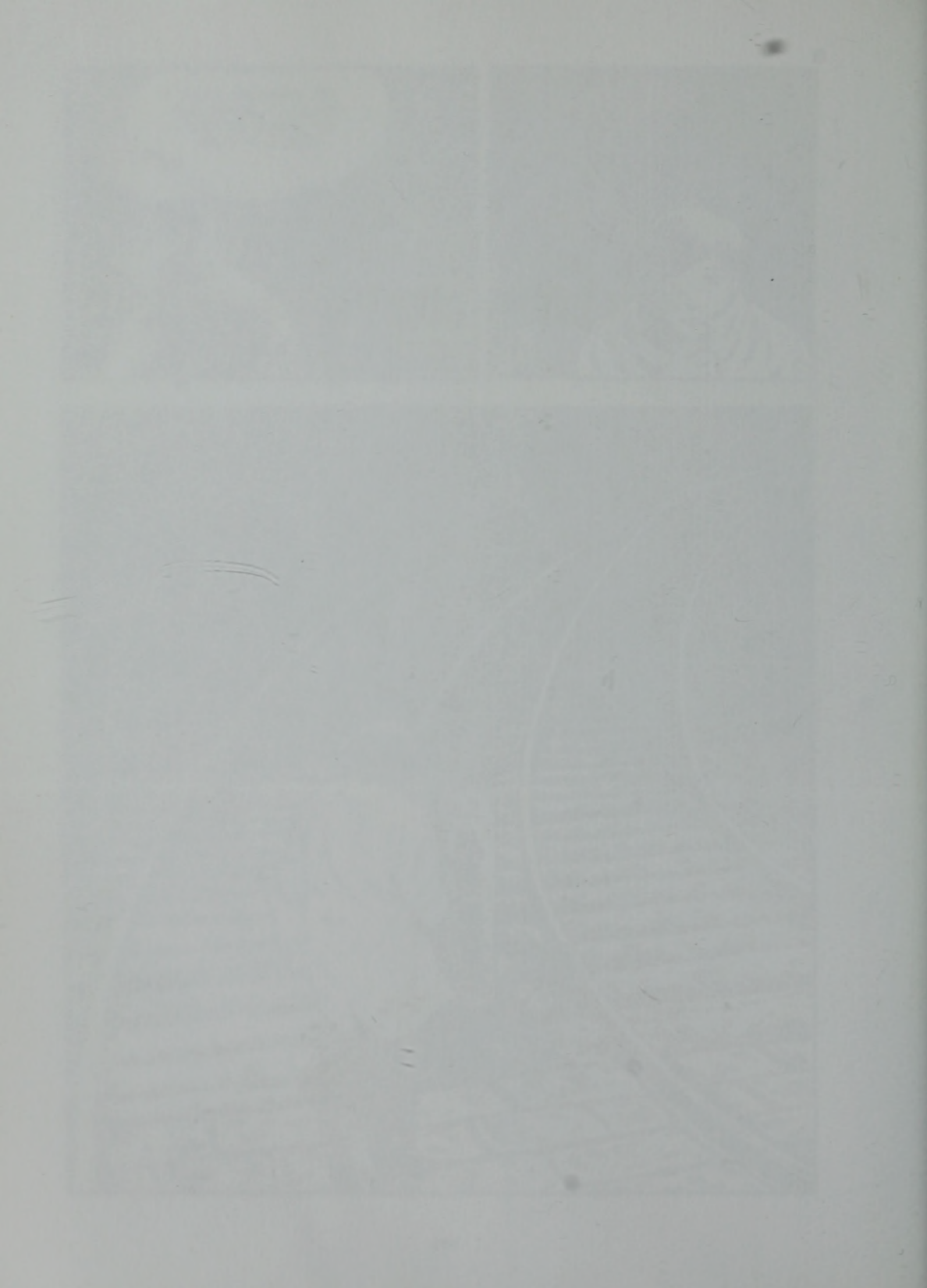


IT TURNED
OUT HIS
MOTHER WAS
INDULGING
HIM.









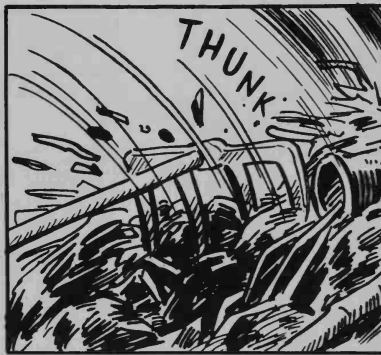
EEL

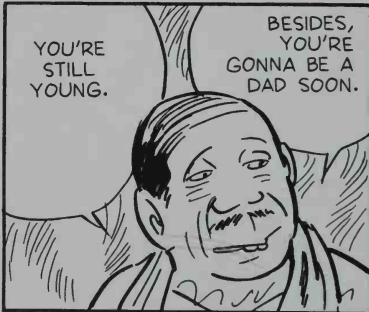




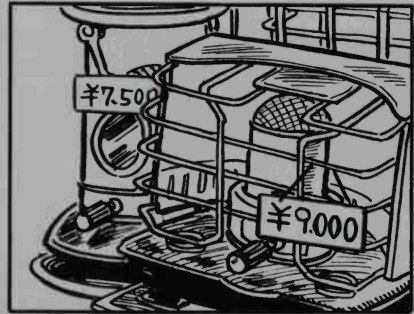
THERE THEY ARE. THEY'RE BOTH WHIZZING RIGHT BY.

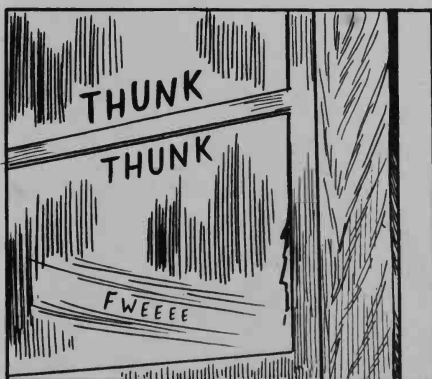




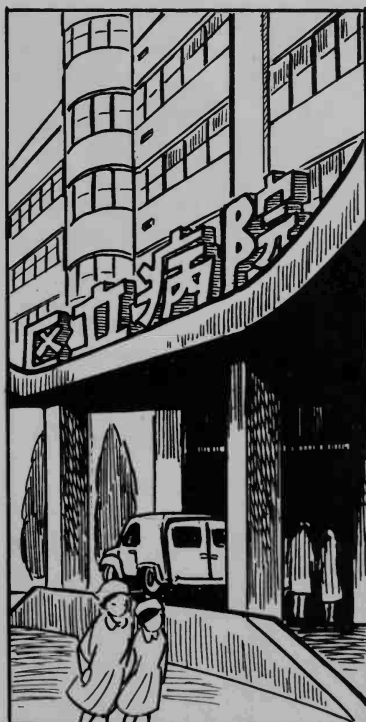


DOOR: WORKERS' BATHROOM









SIGN: CITY HOSPITAL





STARING
AT THOSE
EELS
AGAIN,
HUH?



THEY PROBABLY
ESCAPED FROM
THE EEL SHOP IN
TSUKIJI...



NO ONE TRIES
TO CATCH THEM
THOUGH...



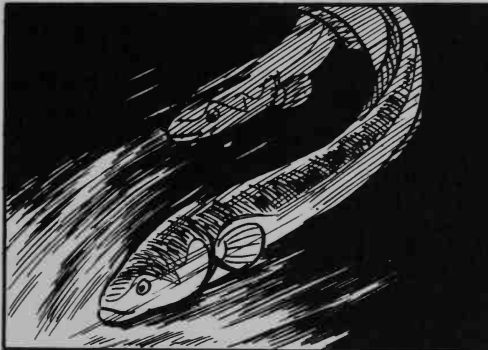
YOU KNOW WHY?
BECAUSE THEY CAN
RELATE TO THEM.

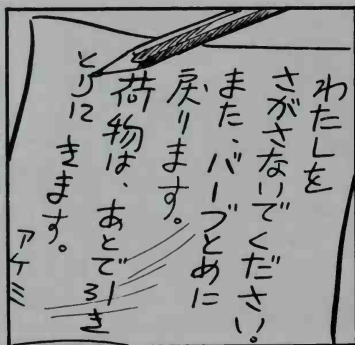


THIS AIN'T
NO PLACE
FOR EELS.

BUT
STILL...

...THEY'RE TOUGH
ENOUGH TO SUR-
VIVE, AND THEY
KEEP LOOKING FOR
A CLEANER PLACE.

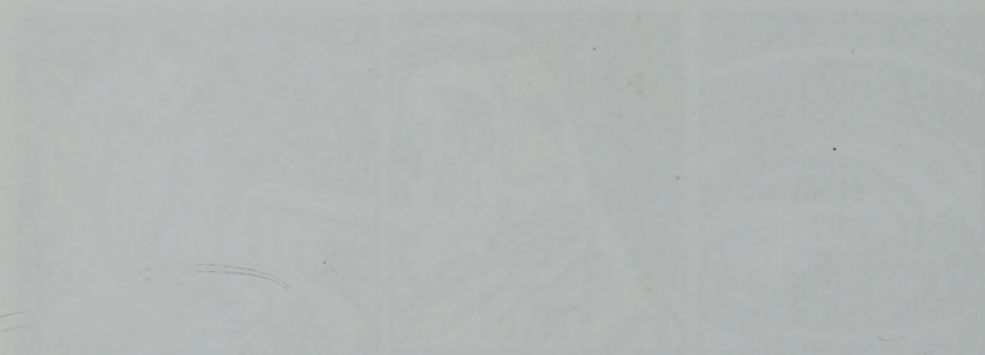




NOTE: DON'T LOOK FOR ME. I'VE GONE BACK TO WORK AS A HOSTESS. I'LL COME BACK FOR MY THINGS LATER.







Q & A with YOSHIHIRO TATSUMI

This written interview was conducted by series editor Adrian Tomine in January, 2006 with the invaluable assistance of Mitsubiro Asakawa, Beatrice Marechal, and Yuji Oniki.

ADRIAN TOMINE: *Some of the stories in this book seem to be darker in tone than your previous work, and some might say, more shocking. The scene involving the man and the dog in "Unpaid," for example, will probably take some readers by surprise. "The Hole" could be described as an allegorical horror story. Do you have any thoughts on this evolution in your work?*

YOSHIHIRO TATSUMI:

These new stories marked a breakthrough and rekindled my passion for *gekiga*.¹ I pursued and refined this style with the stories in this collection. I was really thrilled by this burst of creativity. My creative output for 1970 came to 500 pages. The idea for the man seeking salvation from a dog in "Unpaid" was based on an article I read in a trashy magazine. I could relate to a part of this story about "a man who can only seek solace from a dog." It wasn't based on my own experience. I wrote this story for a cheap adult magazine. On the other hand, I drew "Abandon the Old in Tokyo" and "Beloved

Monkey" for the children's weekly *manga* magazine *Shonen Magajin*. I wrote "The Hole," "Forked Road," and "Occupied" for an underground monthly called *Garo*. *Garo* didn't put any restrictions on their artists so we had complete control

like literary authors. My work really wasn't for the mainstream audience.



AT: *It should also be noted that there's still a streak of black humor running through a lot of these stories. "Occupied," for example, has some very funny sequences. How did you arrive at this mixture of humor and drama in your work?*

YT: My basic approach was to come up with a "bleak story" *gekiga* style that completely eliminated the requisite gags and humor so prominent in mainstream *manga*. The gag style defied realism. Unlike my contemporaries, I felt no need to incorporate humor into serious stories. I wanted to represent reality. But before I worked on narrative comics, I drew four-panel or single-panel comics that were

¹Translated literally as "dramatic pictures," *gekiga* is a term Tatsumi coined in 1957 to describe the darker, more realistic style of cartooning that he and his peers were pioneering. *Gekiga* might best be thought of as a style or genre within the broader term of *manga*, in the way that "underground" or "alternative" are subsets of the term "comics."

humor-oriented. So when I first started submitting my work to assorted magazines, I ended up incorporating humor into my *gekiga*. It wasn't black humor, just straight humor. I still believe humor is crucial to storytelling.

AT: *These stories of yours were published around the same time as the onset of the "underground comix" movement in America, and your work and the American undergrounds seem to share some common qualities. Were you familiar with the new types of comic books that were being produced in America during the late-'60s, early-'70s? (I'm thinking, for example, of artists like Robert Crumb, Art Spiegelman, Justin Green, etc.)*

YT: Japan was destitute after World War II, but by the late-'60s, it entered its period of high-growth economics. Economic development was considered more important than the way people actually lived their lives. I wanted to depict this situation. I wasn't even aware of the term "underground comix." It shows how ignorant I am. I have never heard of some of these American authors. It's really too bad I was never exposed to this new genre of comics.

AT: *Can you talk a little about this sort of archetypal Tatsumi character? I assume that he's not supposed to be the same person, but the protagonist in a handful of these stories (for example: "Beloved Monkey," "Abandon the Old in Tokyo," "Eel") is drawn in a similar manner. Do*

you think of him as the same person, or is he, perhaps, simply representative of a certain type?

YT: The character that looks identical throughout my work is, of course, different in each story, but he essentially represents my view. You could say I projected my anger about the discrimination and inequality rampant in our society through him. Do you see why my protagonists couldn't possibly be handsome?

AT: *Since both this book and The Push Man were comprised of short stories, I'm wondering if you ever drew any longer stories. I've heard of one book entitled Black Blizzard, but I think that was published very early in your career. Have there been other "graphic novels" (as they're now known in America), or have you mostly focused on short stories?*

YT: I wrote the book-length story *Black Blizzard* for manga lending shops.² I have twenty other book-length *manga*

I wrote for lending shops. When I was working on the short stories in this collection in the '70s, none of the magazine publishers had much faith in my work so I only got short story assignments. I started getting full-length story requests (serialized in magazines) around 1974. I even have a long story that is over 1,000 pages in length.

AT: *I think that some North Americans have a rather limited view of Japanese comics...a lot of what gets translated into English seems to be geared more towards younger readers or fans of fantasy/adventure stories.*



²Popular in the 1950s and '60s, *manga* lending shops operated similarly to today's video rental stores: the customer borrowed comics in exchange for a small fee.

Some people have told me, after reading The Push Man, that they had no idea that this sort of material existed. Can you think of other Japanese cartoonists who, like you, have produced personal, artistic comics for adults? Or, more generally, are there certain Japanese cartoonists that Americans might not be aware of, but should be?

YT: To be honest, I don't read other *manga* artists in Japan. Once again, I am so ignorant [when it comes to what's out there]. I'm sure there are many talented *manga* artists, but I don't know any I could recommend. I'll start looking around, though, so I can inform you.

AT: *In our previous interview (published in The Push Man), you emphasized the fictional nature of your work by saying, "Please do not interpret these stories as representative of the author's personality." I'm wondering if there are any stories of yours that you'd consider to be explicitly autobiographical, and, if so, could you describe them?*

YT: There are some short stories where I make brief appearances. For example, there's the kid who tosses rocks at the American soldier and the Japanese woman in "Good-Bye."³ Also, *A Drifting Life in Gekiga* is autobiographical. I began drawing it in 1995, so I've been working on it for 11 years. (Part One, approximately 800 pages long, will be completed this year.) This first part covers my life between the mid-'40s and late-'50s, starting with my first publication within the world of *manga* lending shops and ending when I coined the term *gekiga*.



Part Two will depict my struggle with *gekiga* in the late-'60s when I drew for young men's magazines, and it will be approximately 240 pages long.

AT: *In 2005, you traveled to France to be a guest of honor at the Angouleme comics festival. Can you talk a bit about that experience?*

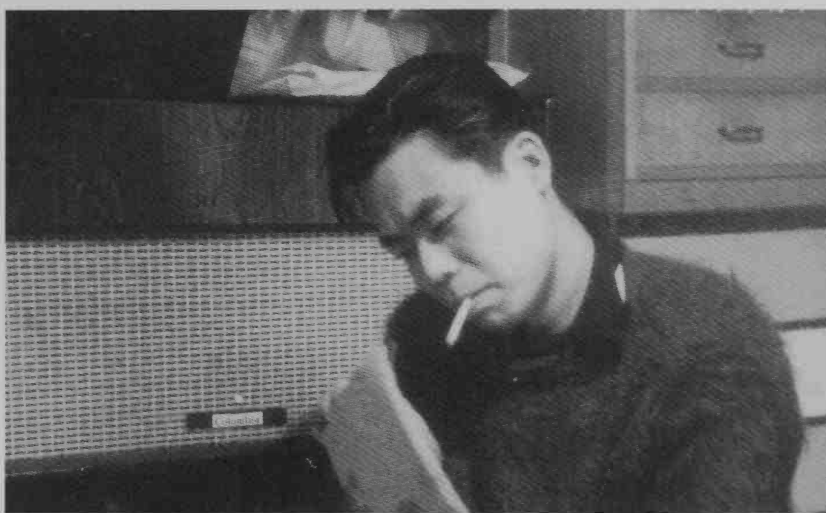
YT: I'd already been to Angouleme twice, once in 1982 and again in 1984. So it had been 21 years since my last visit. Meeting so many people and participating in all these interviews and talks was really important to me. It was really wonderful to see how comics are loved all over the world. For someone who's worked in this profession for a while, it was also a source of pride. I was so lucky to be invited. It was such a nice, extravagant trip. A big "merci!" to the Angouleme staff.

AT: *In the past year, I've talked to a lot of people who told me how much they enjoyed and appreciated The Push Man. I'm sure they would've rather*

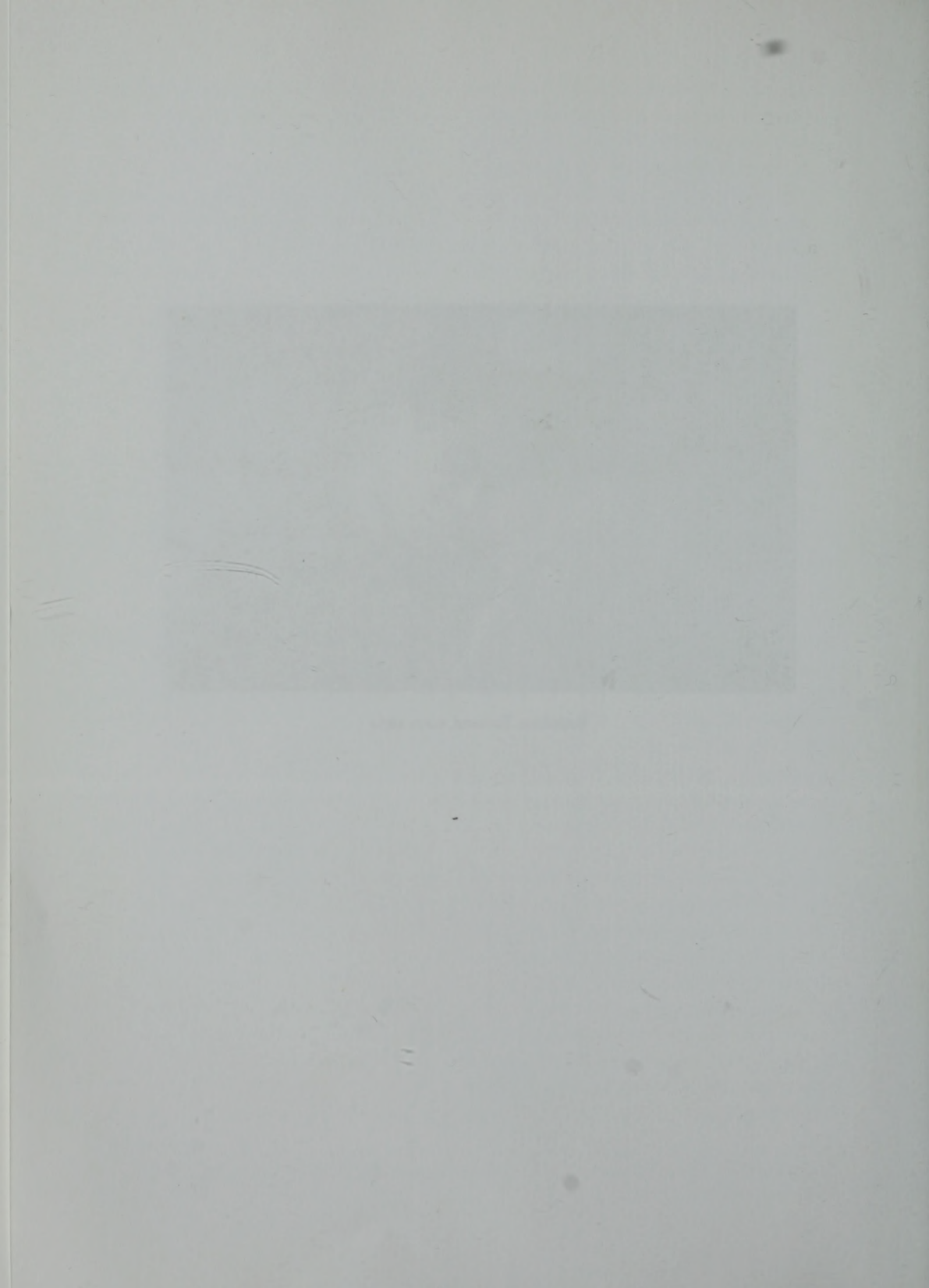
been speaking directly to you, but in lieu of that, I just wanted to pass on the praise to you, and let you know that there's a very enthusiastic audience for your work in North America.

YT: I owe it all to you and Drawn & Quarterly. I am so grateful they published these wonderful editions of my work. I can't believe I have a dedicated readership in America, but if it's true, then I can't sleep with my feet pointed in that direction. You see, the Japanese have a saying: "Do not sleep with your feet pointed towards your benefactor."

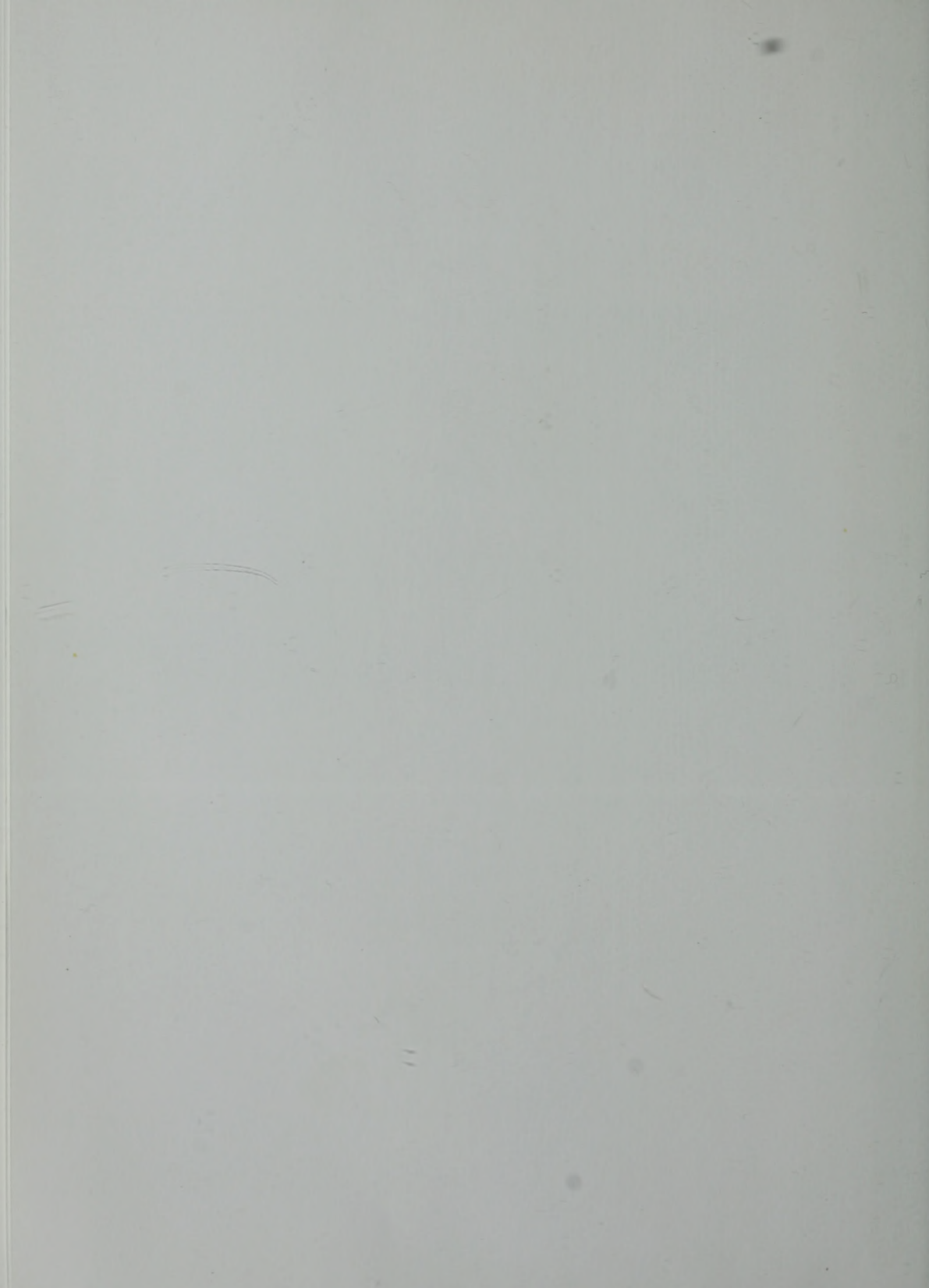
³Originally published in 1972, "Good-Bye" is perhaps Tatsumi's most well-known story. It will be included in a future volume in this series.



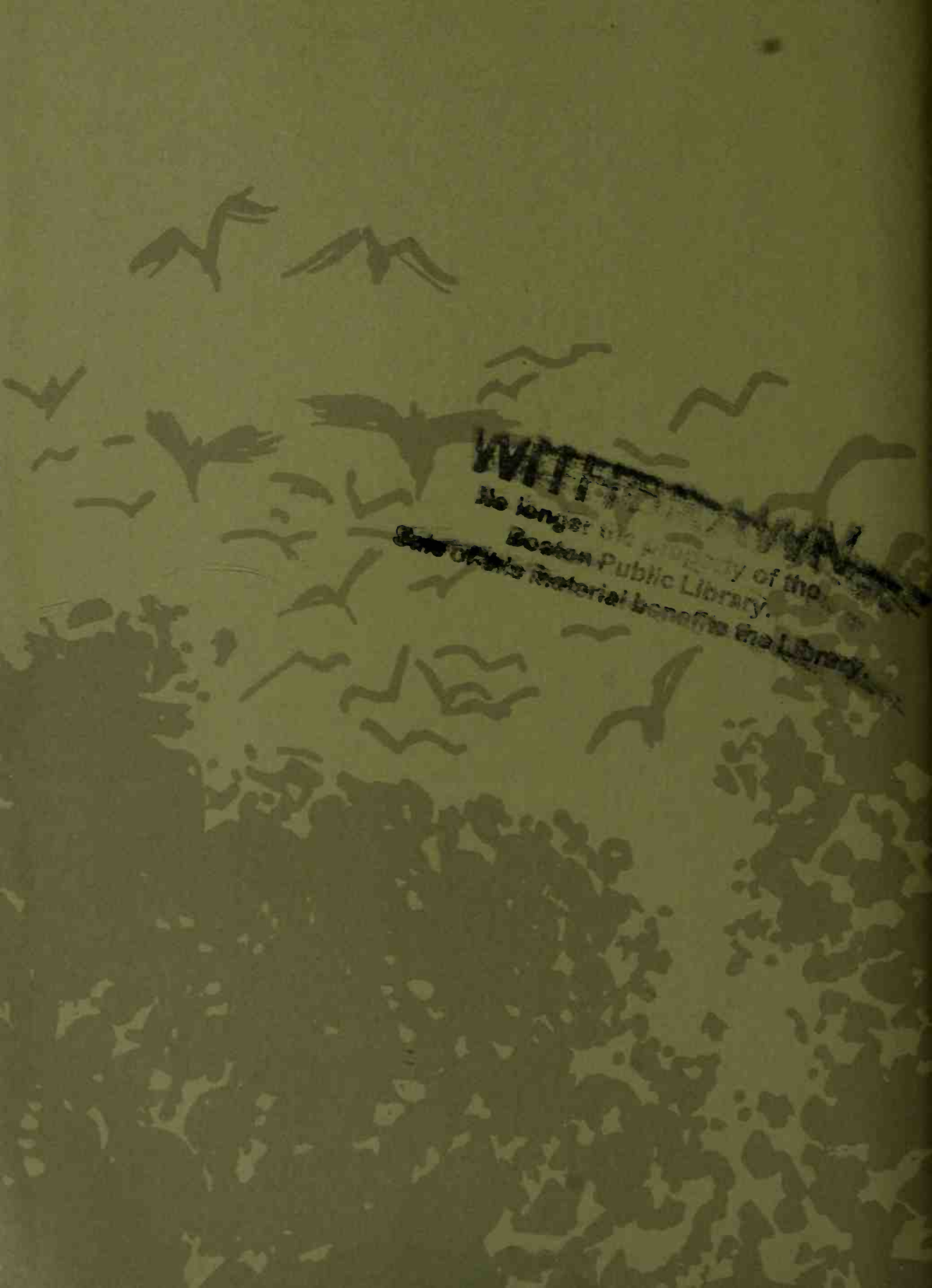
Yoshihiro Tatsumi, circa 1970











WITHDRAWN
No longer the property of the
Boston Public Library.
Sale of this material benefits the Library.

9/07

BOSTON PUBLIC LIBRARY



3 9999 05164 331 8

South End Branch Library
685 Tremont Street
Boston, MA 02125

Over four decades ago, Yoshihiro Tatsumi expanded the horizons of comics storytelling by using the visual language of *manga* to tell gritty, literary short stories about the private lives of everyday people. He has been called "the grandfather of Japanese alternative comics" and has influenced generations of cartoonists, but, until now, the majority of his work has remained unavailable outside of Japan. By turns poetic, comical, and deeply unsettling, *Abandon the Old in Tokyo* is a collection of unforgettable short stories from a modern master.

WITH AN INTRODUCTION BY KOJI SUZUKI
(author of RING and DARK WATER)

"Starkly beautiful...revelatory...fearless."

— *The Village Voice*

"Marvelously evocative...Tatsumi's stories flow with dreamlike ambiguity."

— *Publishers Weekly*

"With both fascination and empathy, Tatsumi explores the lives of people on society's bottom rung and exposes a world of lost souls, unattainable dreams, and unexpected redemption."

— *Bookforum*



ISBN 1-894937-87-2



GRAPHIC NOVEL / FICTION

\$19.95 USA

\$25.95 CAN

DRAWN & QUARTERLY PUBLICATIONS